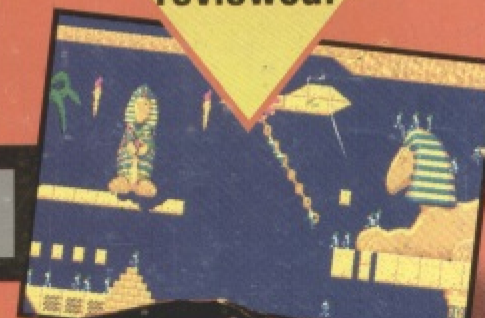
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OH YES!
LEMMINGS 2 reviewed!





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OOOF!

Team 17's BODY BLOWS EXCLUSIVE review inside!





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PLUS! Dino Dini talks about Goal! Massive budget games round-up!

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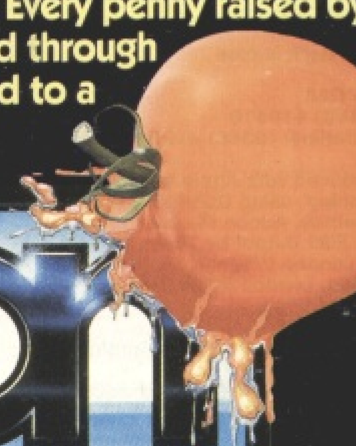
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Editorial and Advertising Offices
Priory Court
30-32 Farringdon Lane
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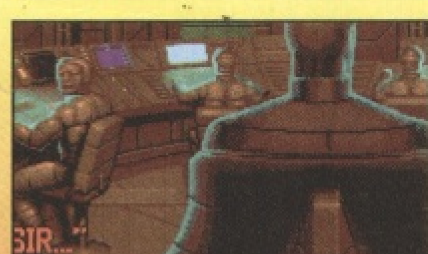
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LEMMINGS 2.....78
Say goodbye to going to bed at a sensible hour, because those little green-haired goons are back - with a vengeance.

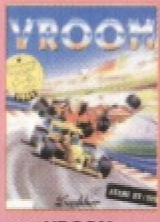
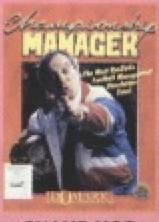
why there are four massive four-page reviews in this month's reviews section.



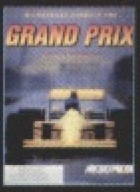
CAPTIVE 2...30
It seems like the world's gone texture-mapping mad! Now Tony Crowther's into it, and he's using it to amazing effect in the stunning sequel to the hit RPG.

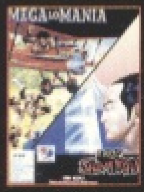
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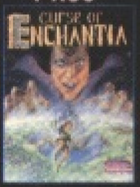
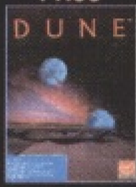
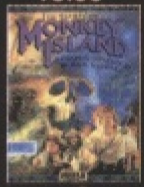
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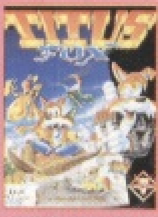
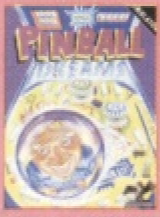
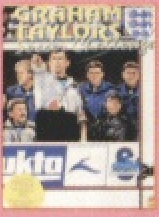
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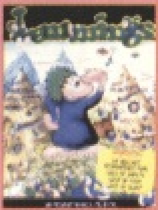
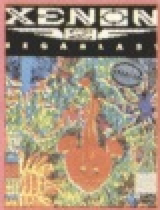
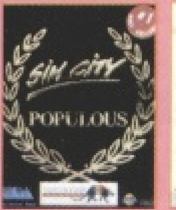
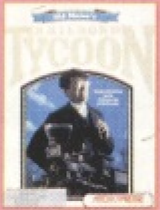
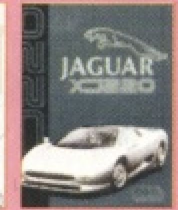
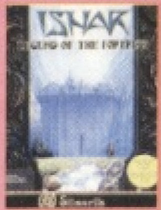
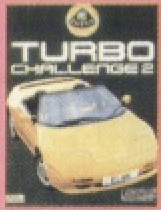
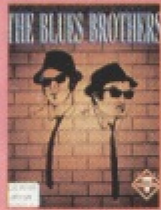
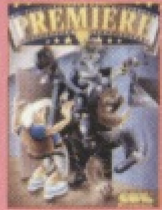
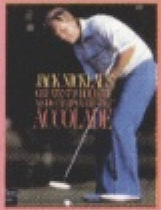
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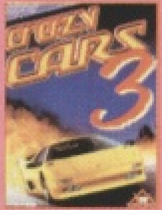
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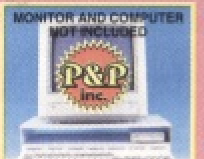
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BOOT SECTOR

LOADING YOUR DISKS

(1) Select the disk you want and stick it in your disk drive.
(2) Turn on your Amiga.
(3) A menu will appear from which a selection is made by pressing the appropriate function key .
(4) Explode with delight as you play your chosen demo.

ATTENTION A600HD OWNERS

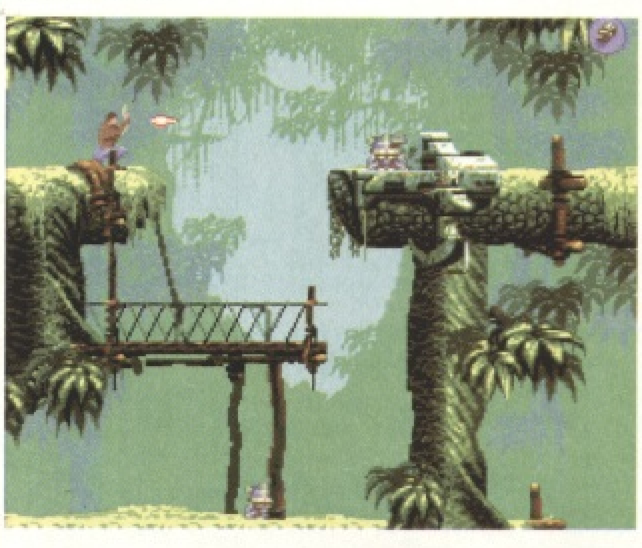
Yes, once again, those of you who possess a groovier-than-normal A600 will need to perform a little bit of jiggery-pokery before you can begin to enjoy the Flashback demo. It's not to hard to do and shouldn't take too long if you follow these instructions to the letter.
(1) First of all, ensure that you do actually own an A600HD. If you don't then you're be wasting valuable time reading this.
(2) Switch the machine on, and press both mouse buttons.
(3) An option screen should appear. Select 'Advanced Options' by clicking over the text with the left mouse button.
(4) Make sure that all the drive partitions read 'Disabled' by clicking on them with the left mouse button EXCEPT FOR DF0: which should remain 'Enabled'.
(5) Select 'Use options' and the screen should return to the original menu.
(6) Insert Disk A and click on 'DF0:' with the left mouse button.
(7) Er, that's it! You should now be able to load Flashback and erupt with pleasure.

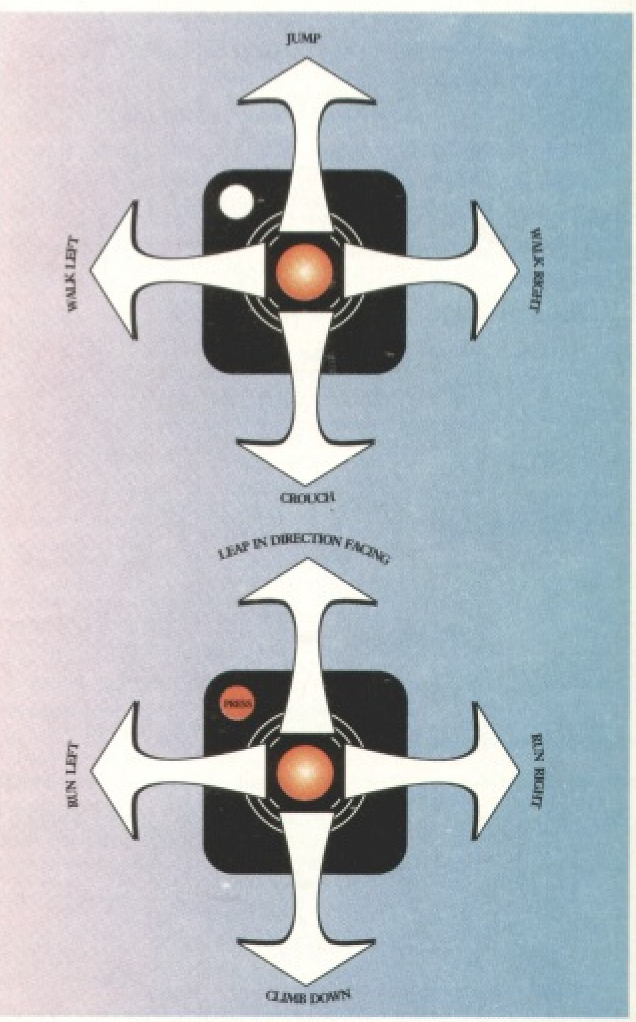
FLASHBACK

US Gold

Since we exclusively Work In Progressed this game last September the whole nation has been waiting with baited breath for the arrival of Delphine's fantastic Another World beater. Well, the wait is almost over as Flashback is to be released in early April, so start saving those pennies because it's a game not to be missed. If you need any evidence of its excellence then this demo should remove all doubts from your minds. For those of you who are unfamiliar with the game mechanics and plot it might be a good idea to read our exclusive review, beginning on page 68, before you attempt to play.

We join the story just as Conrad regains consciousness in a mysterious forest with only his gun and shield to keep him company. Manoeuvring Conrad around the landscape is a bit tricky at first, but you should soon get used to it. He can perform a number of snazzy moves which are all accessed via the joystick or keyboard and, although the joystick commands are shown in the diagrams below, you can substitute the cursor keys for the joystick directions and either 'Shift' key for the fire button.





There are a couple of extra keys which are required throughout the demo. The Space Bar brings out or puts away Conrad's meaty gun while the FIRE button or 'Shift' keys release a wave of bullets which are fortunately in limitless supply. Whilst the gun is extended Conrad loses the abilities to run, jump and climb down

Phew! This month's disks are hotter than eating a Vindaloo in the Sahara Desert with your trousers on fire. What with Flashback, Superfrog and Turbo Terminator/Prime Mover plus others, these disks are going to be in as much demand as free money. Simon Byron attempts to stay calm as he guides you through the wonders of March's magnetic media.

A FLASHBACK
WOODY'S WORLD

B SUPERFROG
OBLIVION
TURBO TERMINATOR



but he can perform a nifty roll from a crouching position by moving the joystick either left or right.

Pressing FIRE when Conrad is stationary and the gun isn't extended either operates any nearby switches or makes him pick up any available objects. The lifts can be moved by standing on them and pressing FIRE with the joystick held up or down, depending on which direction you wish to travel.

The F1 key calls up the inventory and highlighting an object you wish to use is achieved by moving left, right, up or down. Pressing F1 again exits the inventory and holding down the 'Return' key uses the selected object (if possible). The inventory can also be used to check the status of the shield which fluctuates between a healthy four and a life-threatening zero. If the value shown is zero then it's best to locate an electricity generator and use the shield on it, restoring the shield's value to its optimum level and ensuring that Conrad can take a few more hits before his demise.

Diagonal jumps are initiated by holding the joystick in the desired direction, pressing FIRE so that Conrad begins to run and moving the joystick back to the centre with the FIRE button still depressed. Conrad should then continue running and automatically leap up and grab hold of a protruding ledge if it is possible to do so.

With the controls successfully mastered you're now ready to take on the world. And you're going to need to because this demo is full of devious traps and deadly dangerous guards and robots. Most of the enemy have their own special characteristics which you can learn and use to your advantage. The hooded guards, for example, only shoot on sight and tend not to look around very much so if you can find a way of sneaking up behind them then you'll stand more chance of survival. There are a few trip switches which move lifts and open doors as you cross them, some are advantageous, others not - again, it's all a case of trial and error.

There's plenty to do and see in this demo. It will only end after you've managed to activate a broken 'thing' but we're not going to spoil your enjoyment or make life any easier by giving away what it is. The only advice we're going to give you is to use all objects at every available opportunity. Considerate, aren't we.





WOODY'S WORLD

Vision Software



From the makers of Microbes and Cybernetix (two full Shareware games previously featured on our coverdisks) comes Woody's World, a platform-based cute-'em-up which borrows from the classics such as Mario and, erm, all the other ones like it. Our hero this time round is Woody, an elf, who's task it is to rid six castles (each consisting of a number of zones) of all the similarly cute meanies which have moved in and set up home. This demo contains the entire Steam Castle zone and the objective is quite simple - get to the exit!

Once you have waded through the comprehensive (?) option screen you'll be in the game proper. Manoeuvring young Woody around the castle could only be easier if we actually came round and did it for you. Moving the joystick left or right will make the lovable serf move in the desired direction and pulling down on the stick will enable Woody to either enter one of the various bonus rooms if he's stood outside a door, or crouch if he isn't. If you push the joystick up, Woody will leap into the air and the longer you keep the 'stick in that position, the higher he will travel.



As usual in this type of game, bouncing on the meanies will cause their demise but direct contact from above or either side will deplete Woody's energy. As well as loads of oh-so-cute creatures to kill, there are also tonnes of collectables to pick up en route to the exit. Valuable gold coins which increase your score no end can be found among the platforms as well as treasure chests which often spring open if touched, revealing loads more of the aforementioned coins of gold.

Last, and best of all, are the little crown things which, if collected, turn Woody into Prince and he'll shrink in height to about three inches and make crap records. Sorry, he'll turn into a prince and be endowed with the princely ability of being able to able to move about faster (handy for fleeing burning castles). If Woody collects another crown whilst in this semi-regal state then he'll become a king and be able to lob a handy king-type weapon by pressing FIRE. Once the exit is reached, the demo will be over and it'll be time to move onto disk B.



COVER DISKS

SUPERFROG

Team 17

Continuing the Team 17 tradition of releasing not-crap games, Superfrog will be bursting onto the software shelves near you in the next month or so and, knowing what an impatient bunch you lot are, we've teamed up with Team 17 to provide you with this specially prepared, not-to-be-found-anywhere-else level. Splendid!

Superfrog is a collect-'em-up at heart. The idea of this demo is to retrieve a set amount of coins from the Magic Woods and make your way to the exit. The amount of coins that need to be collected is shown in the bottom-right corner of the screen and once the counter reads zero the exit will open. There are only slightly more coins than are needed so you'll need to explore the whole area if you are to stand any chance of successfully completing the demo.

Moving the joystick left or right will move Superfrog in that direction and pulling down makes him crouch. Of course, being a frog of the 'super' variety, he's able to perform some quite spectacular leaps by pushing up with the joystick. The FIRE button isn't initially used for anything as Superfrog begins his quest Spudless.





For those of you who don't understand the term Spudless, let me explain. One of our Frog Of Steel's mates is a squidgy fellow who goes by the name of Spud. U Like the idea of having a friend who you can throw skywards and knock busy bees out of the blue yonder? You got it! If you do come across this stationary ball-shaped fellow, then pick him up by moving over him and you'll then be able to chuck him at any fearsome creatures by pressing the FIRE button and moving the joystick in one of the four main directions (for the intellectually-challenged, that's up, down, left or right).

There's no need to collect Spud again once thrown as he automatically returns to Superfrog after he's finished his aerial manoeuvres. Beware of using this method, though, as a few enemies can't be destroyed by Spud. If you fancy taking out the bees and other nasty creatures yourself then you'll be able to do just that by jumping on their heads. Once splatted, the crushed cuties will disappear, revealing some points-advancing fruits.

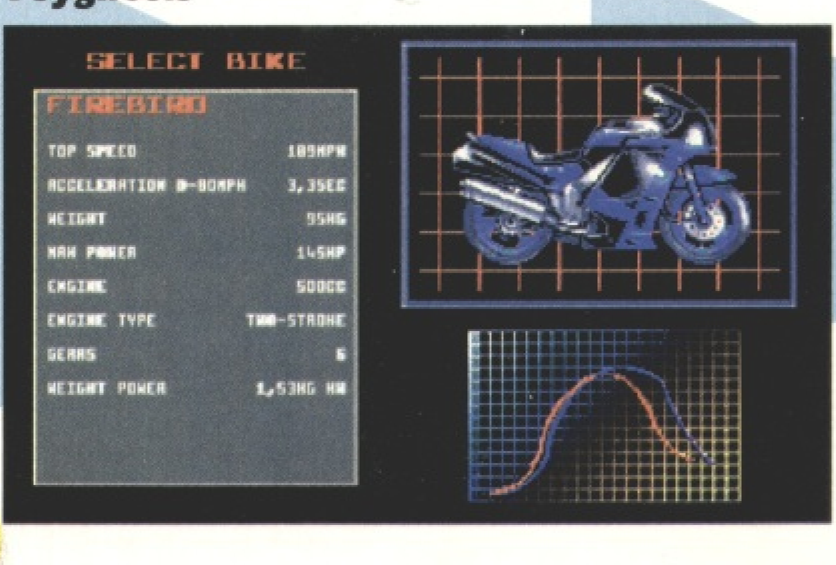
Team 17 appear to have thought of everything. Well, they've thought of people having trouble mastering the already simplistic joystick controls and have included the option to alter the sensitivity of the 'stick by pressing F1 (fairly robust), F2 (medium) and F3 (super sensitive).

I just love writing these last paragraphs, you know. What else is there to say apart from something along the lines of "There you go" or something? Nothing, that's what, so I don't think I'll bother.

IF YOUR DISK DOESN'T LOAD THEN READ THIS!!!

TURBO TERMINATOR/PRIME MOVER

Psygnosis



Psygnosis has been in a bit of a dilemma over the title of this game. You may remember when we previewed the game last month we stated that this Super Hang-On style game was called Prime Mover. Well, apparently the powers that be at Psyggy decided that there was something wrong with that name and changed it to the not-exactly-good name of Turbo Terminator just as the coverdisks were being compiled.

Because we're obedient, we duly changed the name on the disks and sent them off for duplication but since that time Psygnosis has realised that Turbo Terminator sounds completely stupid and have returned to their original choice. Now that we've got all that cleared up we can take a look at how to play the demo.

There's a complete track on offer for you to race round and a number of powerful machines on which to do it. Once everything has successfully loaded, you'll need to decide which motorbike you fancy your chances on. The available choices can be cycled through by moving the joystick left or right and selection is made by pressing FIRE.

Once in the race proper, you'll find the controls fairly easy to master. Pushing forward accelerates the bike, back decelerates and left

OBLIVION

Shareware

There's nothing like good old Defender to revive memories of days gone by. If you're old enough to recollect this aging arcade monster then you'll no doubt be moist with excitement over the prospect of playing this almost flawless conversion in the privacy of your own home. It's not often that we spend weeks on end playing a Shareware game (the only recent exception being Cybernetix, presented with the October's The One, back issue fans!) but we've had to be dragged kicking and screaming out of the games room by our publisher over the past month because we were spending too much time 'playtesting' the disk and not enough writing the magazine (and don't say "it shows" because it's not clever, hard or funny, in fact it's just plain predictable).

After selecting your control method, as indicated at the top of the screen, it's off into the blasting action. The idea is to destroy all the scouts and various other aliens before they manage to mutate all the humanoids that you're supposed to be protecting. The humanoids wander around the blue zone (shown on the scanner, along with the position of all the enemies) without a care in the world and, if spotted by the scouts, will be collected and taken back to the red zone.

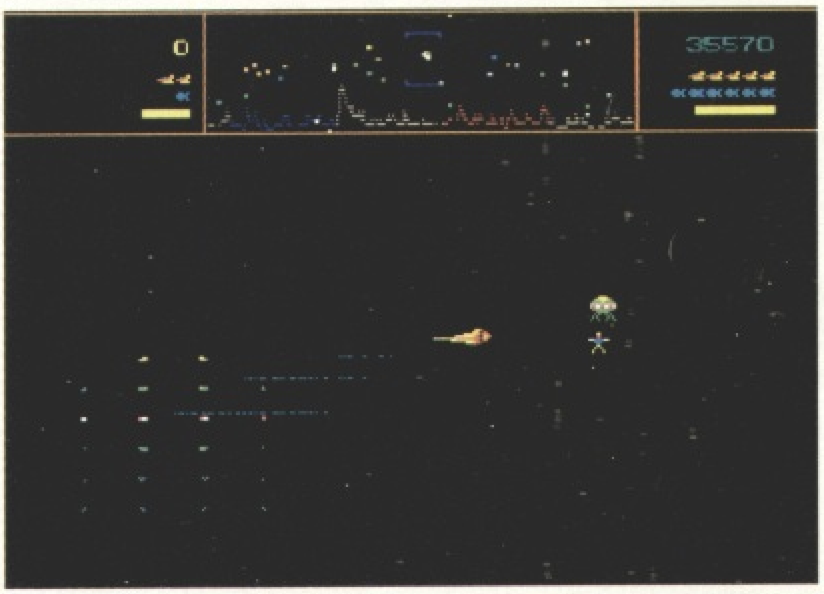
Captured humanoids can be rescued en route to the red zone by destroying the scout that's carrying them (you must be careful not to shoot the tiny beings, though), thus releasing the poor tortured souls. You can either let the humanoid drift casually back to earth via its own little parachute or collect it yourself (by flying over it) and obtaining a points bonus. Any humanoid successfully deposited in the 'zone rouge' will be immediately mutated and after you, hell-bent on revenge.

The small circular flashing things that are suspended in space are Warp Gates which can be used to move elsewhere in the level or to travel forward three attack waves, although you can only do this if you have collected at least four humanoids on the bottom of your ship.

Screen-clearing smart bombs can be released by tapping the Space bar, an action which should only be used in extreme emergencies as these explosives are in limited supply. There's also a neat, if extremely short-lived, shield facility (activated by pressing the right 'Shift' key) which should also be used sparingly. The yellow bar at the top of the screen indicates how much shield power you have left.

If you enjoy this game then, for Heaven's sake, send of the Shareware registration fee to Mark Sibly who has worked extremely hard to program this game, especially for you. If he receives an encouraging amount from you lot then hopefully he'll continue writing superb Shareware games, which has to be good news for all of us.





Oh, faulty disk, eh? Please accept our humblest of apologies but due to the amount of disks we duplicate there's bound to be at least one duff one and you were unfortunate enough to pick it. Never mind, though, because help is at hand. Whatever you do, DON'T SEND IT TO US - we're too busy writing the mag to replace them ourselves. Just pop it in an envelope with a SAE to the value of 28p and send it to:

The One Coverdisk Returns,
PC Wise,
Dowlais Top Business Park,
Dowlais, Merthyr Tydfil,
Mid Glamorgan CF48 2YY.

and within a few days a working copy will be winging its way your-house-wards. If you think you have a problem which you think can be solved over the dog and bone, you can call the chaps at PC Wise on their Helpline: (0685) 350505 between 10.30 am and 12.30 pm on weekdays.

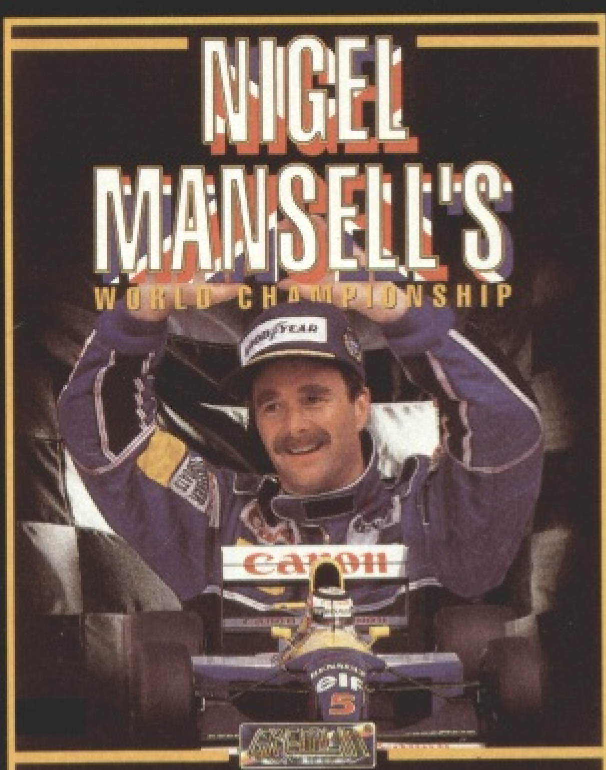


and right turn the bike in that direction. The gears, although manual, are no problem at all and you can change up or down a gear by pushing up or down with the joystick and pressing FIRE. The only thing you might find fairly taxing is the course itself. It's a bendy, twisty, curvy affair which, coupled with the hordes of opposing riders, will make the race ahead extremely hazardous and you're going to need all your reserves of skill if you are to finish the race in first position. You'll no doubt be pleased to know that the obstacles at the side of the road aren't fatal and should you touch them you'll be nudged back towards the track with only a loss of speed for a forfeit.

Your position, revs, gear and speed are shown on the dashboard at the bottom of the screen and if you glance towards the top-left corner you'll notice a rather handy map which shows exactly where all the other racers are. After six gruelling laps the demo will begin once again with the opportunity to race on another bike and improve your overall position.

the limits
agination...

Taking Pole position...







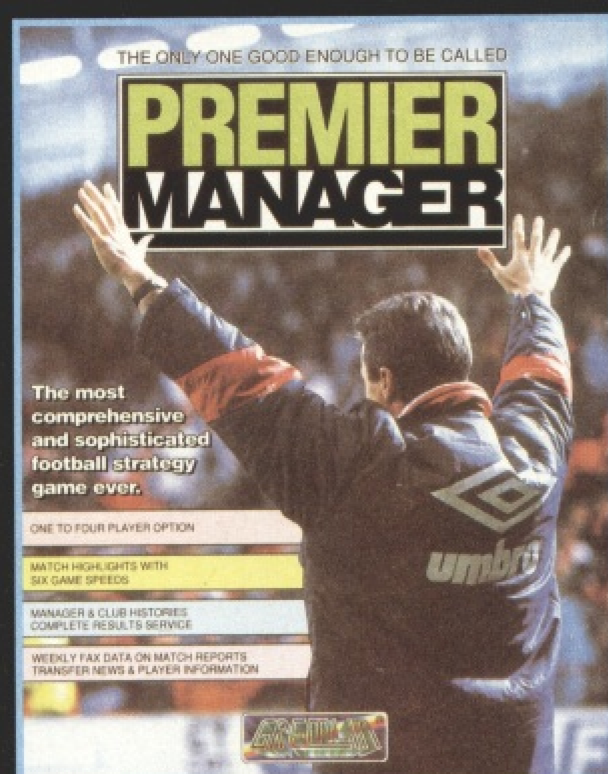
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INTO THE LION'S DEN ...... MARCH 1ST



NEWS

FUNKY GIBBONS



The much-vaunted collaboration between top comic artist Dave Gibbons and Revolution Software is at last starting to bear fruit - and very tasty it is too.

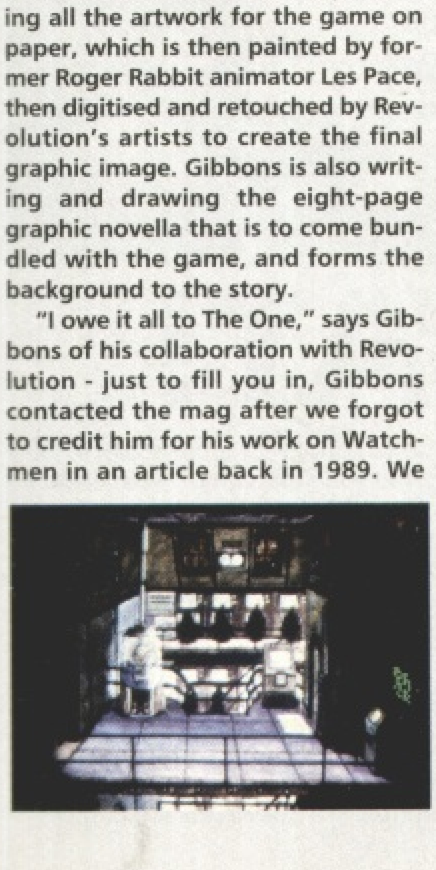
Fresh from its success with Lure of the Temptress for Virgin, Revolution is now well into development of its second adventure project, a bleak science fiction odyssey entitled Beneath A Steel Sky. Gibbons, who in his time has drawn such award-winning graphic novels as Watchmen and Give Me Liberty (not to mention the cover of The One's recent Christmas special) and written the excellent Batman vs. Predator, is producing all the artwork for the game on paper, which is then painted by former Roger Rabbit animator Les Pace, then digitised and retouched by Revolution's artists to create the final graphic image. Gibbons is also writing and drawing the eight-page graphic novella that is to come bundled with the game, and forms the background to the story.

"I owe it all to The One," says Gibbons of his collaboration with Revolution - just to fill you in, Gibbons contacted the mag after we forgot to credit him for his work on Watchmen in an article back in 1989. We gave Dave an Amiga and a copy of DPaint to play with for a follow-up feature, and that led to Gibbons' first serious interest in computer art, and his subsequent introduction to Revolution boss Charles Cecil (then at Activision). The rest is history.

"I think there's a lot of common ground between comic strips and computer games," says Gibbons, who has also contributed to the game's storyline and general mood, "and doing this game has been an education for me - this is a new interactive medium, and I think it bridges the gap between games and movies." Although he has worked on the characters and other graphic images for the game, Gibbons' main input has been to provide the futuristic backdrops and landscapes, and reckons that his previous occupation as a building surveyor helped him to come up with ideas for the the esoteric architecture.

Beneath A Steel Sky is the second game to use Revolution's Virtual Theatre adventure system, and tells of a cyberpunk-type city where all power is controlled from a giant network of vaults and chambers under the ground - hence the dramatic title. The game is still in development, and is due to hit the Amiga this Summer. Look out for an in-depth Work In Progress very soon.





STRIPTEASERS

... Good news for Flight Sim Buyers! Simis is currently developing 'Flight Sim Tool Kit' for Domark, a program which will, supposedly, enable players to completely design their own battle scenarios and so on. Whether you'll be able to create new planes and entire battlegrounds and the like is unclear at the moment but rest assured that we'll come back to this fast-breaking story before its release in the middle of the year...

...Yet more good news, this time for A1200 owners. Word reaches us that two top-notch projects in development are being produced first for the thirty two bit machine, with chopped-down A500/600 versions following sometime after. The two games in question are Millennium's James Pond 3 (which has yet to receive its full title) and Team 17's Alien Breed 2, both of which appeared in our recent preview rounding the best of what's to come in 1993. JP3 is due in June, with the 500/600 version following in September, at which time Alien Breed 2 will be debuting on A1200. Incidentally, look out for an all-new Diary of a Game starting in The One soon, chronicling the creation of that Alien Breed sequel. Team 17 promise us that it will be even more revealing and no-holds-barred than the Uridium 2 diary. Now that would be a feat...

...There may still be time to pick up a new Amiga before the prices go up - apparently the around-£30 price hikes across the range (as reported in News last month) are taking a little time to filter through to the high street retailers, so if you're quick you can save yourself a few bob on a new machine. Well hurry up then...



GAMES REACH FOR THE SKY

Battling TV games shows Gamesmaster and Bad Influence are soon to have some new competition on their hands - if you can call it that - in the form of Sky TV's latest venture.

Hewland International, which produces Gamesmaster for Channel 4, is now well into production on its second computer games show, which satellite channel Sky One is planning to show every weeknight at 6:30 from Monday March 1st.

The exact format of the show is still unclear, but it's understood that the programme will have a different theme each night of the week, ranging from games challenges against the so-called Videators (apparently the greatest gamesplayers in the world) on Mondays and Fridays, a review night in the middle of the week and general news and features shows on the days in-between. Expect to see plenty of EMAP stars popping up along the way to lend a hand.

The Videators night is the one which grabs us the most. Gamers will compete against each other throughout the week, hoping to accumulate as many points as possible. The player with the most points on a Friday will then be asked to gamble part or all of their hard-earned credits in a wager against a random Videator and either double or lose all.

Games World will be one of Sky's first home-made TV productions (the company normally fills its schedules with bought-in shows from abroad), so that at least demonstrates the company's faith in the software scene. How much Amiga stuff will appear, however, remains to be seen, as the show is likely to be biased towards the consoles. Pah!



ZOOL HITS THE ARCADES

The Zool® phenomenon just keeps on growing, with Gremlin's Sonic-eclipsing ninja ant now planning to move into the arcades.

A coin-op version of the top platform romp has already been produced in conjunction with top slot manufacturer Bell-Fruit, and was unveiled at the recent Amusement Trades Exhibition in London. The game itself is expected to be similar to the chart-topping Amiga original, although we're promised "a wealth of additional features" and 100 levels of action.



"The reaction to Zool from day one has been ecstatic and we are both excited and delighted by this development," says Gremlin. "We are sure his success in the home will be repeated in the arcades." We certainly hope so too, but Amiga-to-arcade conversions are a bit of an untested area - the only two we can think of are Sidewinder and Xenon, and neither of those set the coin-op world alight. Oh well, we're sure Zool will do better. You'll be able to pump money into the Zool coin-op in amusement arcades sometime this Summer.



SPLAT!

Commodore has teamed up with Ocean on the ever-increasing Comic Relief Sleepwalker initiative, having produced a limited edition A1200 pack, which should just have been released by the time you read this.

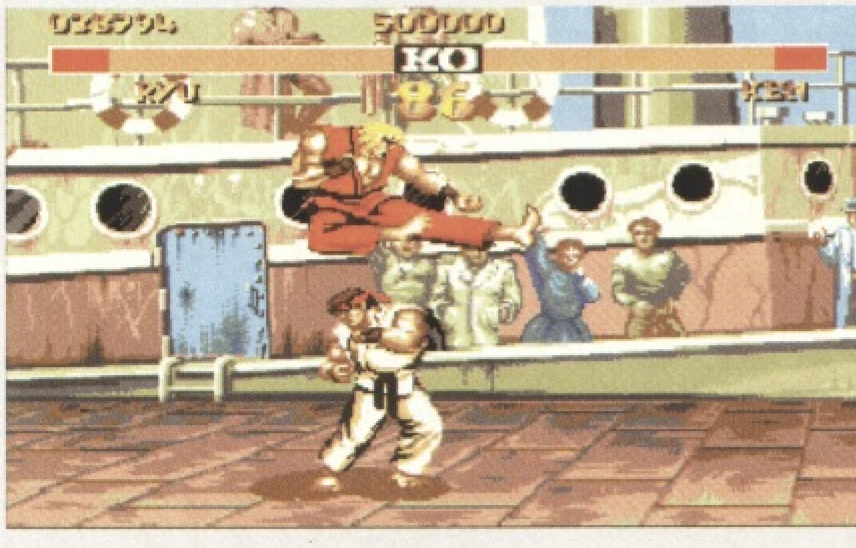
Only 25,000 of the packs, which includes a copy of Sleepwalker and, of course, an A1200, have been produced, and for each one sold £10 is donated to Comic Relief - so if they sell out, that's a quarter of a million quid gone to charity. "What could be nicer than giving money to a worthy cause and getting a fantastic new Amiga 1200 at the same time?" reasons Commodore MD Kelly Sumner. We thought about this and have to admit we couldn't think of anything better. Well, nothing that we could print, anyway. £399.99 is the asking price (thrity quid cheaper than a bog-standard pack), so hop to it before they're all gone.

AMIGA AND US GOLD SHINE AT CHRISTMAS

Last year's Christmas season turned out to be a VERY successful one for the Commodore baby, everyone's favourite games machine - despite all the console hype, the Amiga still proved to be the second biggest selling machine over the festive period, beating the 'Super' Nintendo, Gameboy, Master System, PC and Atari ST (snigger) and being pipped to the post only by Sega's Megadrive, which was the most popular choice with the kids.

On the software side of things, US Gold had its best year in eons, trouncing all other companies to make it to the top of the overall sales chart, claiming a massive 20% of all software sold over Christmas - mainly due to the phenomenal (but completely predictable) success of Street Fighter II, which is still at Number One a month later. Ocean (who have had Christmas Number ones every year for longer than we care to remember) came second with Microprose, Gremlin Graphics and Virgin behind them in that order.

It's obvious from these statistics that the Amiga is very much alive and kicking and further proves that Commodore's machine will be knocking around in some form or another long after the consoles have been and gone.



... Waddingtons may be better known for board rather than computer games but that's all set to change with the launch of a new company called Super Vision. Owned wholly by the toy-making giant, Super Vision plan to convert a number of the popular board games (Monopoly and, erm, some others) to the Amiga. Whilst these conversions never really set the world on fire, SV is promising that all games emerging from its programming stables will be very 'special'. There's also a number of original games on their way but the new company is remaining tight-lipped about them. A few of titles should begin to emerge from the middle of the year so you'll have to watch this space...

... Due to an unfortunate error, we cocked up the price for Admiral Software's Dalek Attack in our review last month. Rather than costing a now average £25.99, Doc Who's platform antics will set you back a very reasonable £15.99. It won't happen again, promise...

NETBUSTERS - FINAL MONTH!

At last it's over. The sixth and final finalist has been found, and the grand Renegade Sensible Soccer tournament is ready to step up a gear and go onto the next round. The One's six Sensisoccering champions will very shortly be meeting to decide who's the best, and the winner of that battle going on to tackle the finalists chosen by magazines who have also been running the competition in France, Italy and Germany. The winner of THAT epic contest gets to go to Europe to watch any continental fixture of their choice next season. But we're not going to try to make it sound like a sexy prize to win any more, because now you've got no chance. We've found our six finalists now, so - and let us make this absolutely clear - NO MORE NETBUSTERS DISKS PLEASE!

"So," we hear you ask, "who is the lucky so-and-so who will be joining the other five UK finalists?" Good question. The answer is none other than Alasdair Brownsword from Sheffield, whose fine ball-handling skills had us all agog this month. None of the goals stood out particularly, but it was consistency of excellence we were looking for and by golly that's what we got.

In four games, all against top-quality opposition (AC Milan, Napoli, Juventus and Manchester United, to be precise), Alasdair slotted home quality goal after quality goal, including one cheeky stunner that made use of the new backpass rule - the goalkeeper, having received a pass back from a defender, ran with the ball all the way down the field and craftily slotted it into the net past his dumfounded opposite number! Now that's what we call a *real* Netbuster!

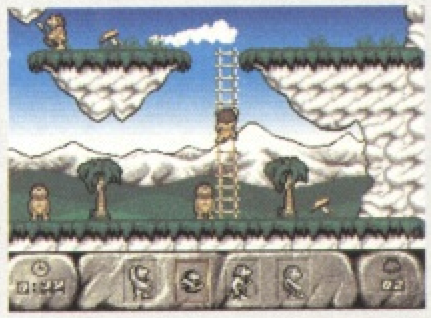
Did we mention that all six finalists would also be receiving an authentic Arkwrights old-style football jersey for their trouble? Probably, but it helps us fill up a bit more space if we repeat it again. Anyway, the finalists will be notified of the next round details soon and we'll be keeping you up-to-date with their progress through the rest of the competition. Thanks to everyone who entered - see you next season!

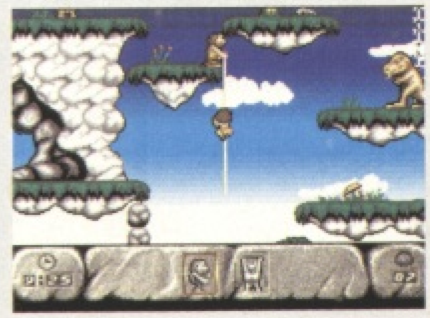


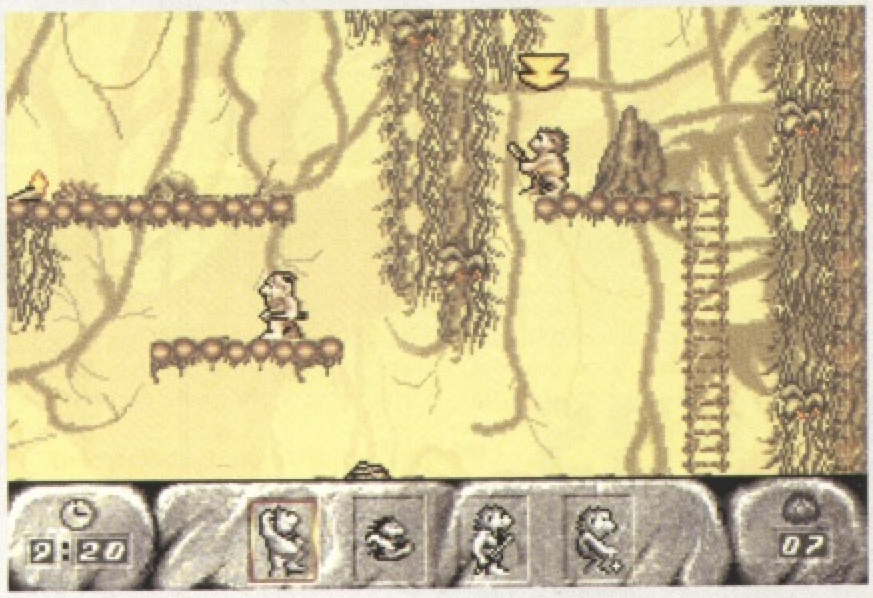
OH NO! MORE HUMANS!

Yes, Mirage's wildly successful prehistoric pals are back with more levels, more missions and more, well, everything, really, in The Humans: The Jurassic Levels, which the company is releasing both as a data disk and a complete stand-alone pack.

Whilst not differing wildly from the original game, these levels promise harder dinosaurs, fiercer enemy tribesmen and even rougher terrains, all set against some spectacular backdrops (so it says here). The objects remain the same (you know the sort of thing... fire, wheels, rope, etc) but the levels are reputedly harder and the action as frantic as a Roman Polanski film starring Harrison Ford. And as for the price? Well, the stand alone pack will set you back a now standard £29.99 and the data disk (for all you software stars who already own the original game) costs a (sort of) reasonable £19.99. Both versions should be in a respectable computer shop near by the time you've read this







ONE SPOT

• If you're fed up to the back teeth because your local computer emporium doesn't stock the latest games then help may be at hand in the form of Virgin Retail who announced plans to open six more of their much-praised Megastores this year. The only confirmed site at the moment is Kingston, Surrey, which will open towards the end of the year.

If you aren't fortunate enough to live near one of the other five locations then you'll no doubt be pleased to know that Virgin plan to open between fifteen and twenty Games Centres later on this year. Hooray for them, then.

• Market trading software pirates were dealt a double whammy this month as ELSPA stepped up their crusade against the thieving traders. Two raids in Essex and Kinross produced a haul of just under a thousand disks, worth nearly £25 000. These seizures demonstrate ELSPA's continued commitment to reducing large-scale piracy and you can be sure that raids will increase in frequency throughout the year.

WIN!
A job as Staff Writer!

Phew! Changes are a-happening here at The One, resulting in a strictly limited edition, not-to-be-repeated 'Staff Writer' job up for grabs. Yes, one lucky reader will be employed by EMAP Images and offered a salary and everything as long as they possess the following qualities...

- The ability to write clearly, concisely, accurately, quickly and entertainingly on the subject of Amiga games.
- A working knowledge of grammar and spelling.
- Self motivation and the ability to work without constant supervision.
- A wide knowledge of the computer games market.
- A lively, out-going personality with a sense of humour which doesn't buckle under pressure.
- A home within travelling distance of Central London.
- An age of not less than 16 years.

THE COMPETITION.

To 'win' the job, all you need to do is send in a brief covering letter describing yourself and why you think you would be suitable for the job PLUS a sample review of a recent popular Amiga game. The review should take the form of a 200-word introduction and a 250-word Verdict - refer to one of this issue's reviews for style and content guidelines - with an Overall percentage mark for the game. Then, apart from coming to EMAP Towers for an interview or two and convincing us that you're the person for The One, the job is yours. Easy, eh?

The successful applicant will then be offered the position and join Dave and Simon on the editorial team, working on Britain's top Amiga games magazine at the pulsating heart of the computer industry. Send those applications to: Staff Writer Vacancy, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, now!

CHARTS

Month Ending 28th December 1992

FULL PRICE TOP 20
1 STREET FIGHTER II (US Gold)
2 PREMIER MANAGER (Gremlin)
3 SLEEPWALKER (Ocean)
4 PIRACY (ICE)
5 SENSIBLE SOCCER 92/93 (Renegade)
6 PINBALL FANTASIES (21st Century)
7 NICK FALDO'S CHAMPIONSHIP GOLF (Grandslam)
8 INDIANA JONES AND THE FATE OF ATLANTIS (US Gold)
9 CAMPAIGN (Empire)
10 ASSASSIN (Team 17)
11 NO SECOND PRIZE (Thalion)
12 ZOOL (Gremlin)
13 ARCHER MACLEAN'S POOL (Virgin)
14 SABRE TEAM (Krisalis)
15 PROJECT-X (Team 17)
16 WING COMMANDER (Mindscape)
17 THE HUMANS (Mirage)
18 THE DREAM TEAM (Ocean)
19 BILL'S TOMATO GAME (Psygnosis)
20 LEMMINGS DOUBLE PACK (Psygnosis)

BUDGET TOP 10
1 ALIEN BREED 92 (Team 17)
2 BUBBLE DIZZY (Codemasters)
3 ROBIN HOOD (Codemasters)
4 JAMES POND (GBH)
5 DIZZY PRINCE OF THE YOLKFOLK (Codemas ters)
6 POPULOUS (Star Performers)
7 BATTLEHAWKS 1942 (Kixx XL)
8 CRYSTAL KINGDOM DIZZY (Codemasters)
9 FLIGHT OF THE INTRUDER (Kixx)
10 ROBOCOP 2 (The Hit Squad)

THIS TIME LAST YEAR
1 FORMULA ONE GRAND PRIX (MicroProse)
2 WWF WRESTLEMANIA (Ocean)
3 BIRDS OF PREY (Electronic Arts)
4 FIRST DIVISION MANAGER (Codemasters)
5 ROBOCOP 3 (Ocean)
6 SCOOBY DOO (Hitec Software)
7 ROBOCOD (Millennium)
8 POPULOUS 2 (Electronic Arts)
9 JIMMY WHITE'S SNOOKER (Virgin Games)
10 RICK DANGEROUS (Kixx)

TWO YEARS AGO
1 ROBOCOP 2 (Ocean)
2 FANTASY WORLD DIZZY (Codemasters)
3 TREASURE ISLAND DIZZY (Codemasters)
4 POWERMONGER (Electronic Arts)
5 SCI: CHASE HQ 2 (Ocean)
6 TEENAGE MUTANT HERO TURTLES (Image Works)
7 THE HOLLYWOOD COLLECTION (Ocean)
8 FAST FOOD (Codemasters)
9 HONG KONG PHOOEY (Hi-Tek Software)
10 F-19 STEALTH FIGHTER (Microprose)

CHART COMPETITION!

Here's the first in a series of occasional Compos in which you can win the top five games featured in this month's chart. All you have to do is tell us which company has the most games in the four charts shown. Pop your answer on a postcard and send it to: Chart Attack Compo, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU to arrive by 28th March.

...A few dates for the socially aware gamer's diary. As part of the Daily Mail's Ideal Home Plus exhibition at Earl's Court, London, between the 18th of March and 12th April, the show is to include Ideal Electronic Games, a special arena featuring the latest computers, consoles and games as well as special events and star appearances. It's on for three days, between Thursday 25th and Sunday 28th of March. Later on in the year you can expect to hear a lot of talk about the Live '93 show, a UK offshoot of the popular Consumer Electronic Shows in America. Again, all the latest hardware will be on display, this time at Olympia between the 16th and 20th of September...

...A number of high street stores have announced they are to discontinue stocking a several formats of computer software, but you'll no doubt be pleased to know that the Amiga isn't one of them. John Menzies, not content with dropping the dwindling titles of the humble Speccy and Amstrad CPC just before Christmas, are to go one step further and axe Commodore 64 and ST software to concentrate on the Amiga, PC and console games with WH Smiths adopting almost the same policy...

...Did any of you out there miss the chance to purchase Jimmy White's Whirlwind Snooker, Lure of the Temptress or Dune on their original release? If so, help is at hand in the form of Beau Jolly who are to release a compilation entitled 'The Greatest' in the near future. All these games scored over 90% when first reviewed so the reasonable asking price of £32.99 is an absolute steal if. Full review next month...



The Blitter

No longer The Blitter End (simply because it's not at the end anymore), The One's resident purveyor of rumour and libel has not let the move from the rear of the magazine to the front throw him off his stride. This month we've got as much irrelevant rubbish and tasteless tat as ever. Take it away, Blit...

• The Blitter had many invitations to Christmas parties over the recent festive period, but none quite so tempting as the one for Ocean's yuletide bash. The reason? Why, the Manchester megalon's annual doling out of awards to its staff for some of the more, shall we say, dubious achievements on 1992. Just for the record, here are some of the highlights...

PERSON WHO HAS DELIVERED THE BEST CHAT-UP LINE IN 1992
Gary Bracey (Software Director) - unfortunately the actual line is not suitable for publication.

BIGGEST WHINGER AWARD
Ken Lockley (PR Manager) - foregone conclusion.

"FAT WASTER" AWARD
Ian Richardson (Sales Manager) - by a landslide.

THE BOSS LEAST LIKELY TO KNOW ALL HIS STAFF ARE IN THE PUB
Jon Woods and David Ward - no surprises here.

Copies of the full roster of all 20 awards, complete with first, second third placings and honourable mentions, are currently circulating around the upper echelons of the industry for as much as £200 a time. The Blitter, of course, has obtained a full copy and is offering a discount rate for anyone who's interested. Cash offers to the usual address please (Ken Lockley need not apply).

• The Blitter End does not enjoy having to constantly publicise the exploits of Ocean Sales Manager Ian Richardson, but unfortunately his roistering activities make it oh so difficult for us to constantly turn a blind eye. 'Winkly' (as he's known in the trade) Richardson's latest adventure took place while entertaining two distribution executives who, after an evening's liquid refreshment, were somewhat the worse for wear by the time they returned to Winkly's plush hotel.

The full details of the episode still elude us, but we understand that one of the said execs took it upon himself to unravel one of the fire hoses in the corner and run along with it as a joke. What the poor intoxicated wretch didn't realise was that modern fire hoses activate as soon as they are detatched from the wall and have no off switch, so within seconds of grabbing the hose, Winkly's drunken cronies had single-handedly managed to flood the hotel corridor with foaming high-pressure water, and render many of the private rooms on that floor waterlogged as well.

Panic ensued and, ever mercurial in this thinking, Richardson managed to cover up for his pals and evade capture from the irate hotel management, not to mention some very damp guests. However, this latest brush with authority does make the Blitter wonder how long it will be before Winkly's luck finally runs out...

• The Blitter would like to apologise for the rest of the magazine for its failing last month to bring you a full review, as promised, of Thalion's Lionheart, which featured on our recent coverdisk. Although we intended to, the German developers recalled the product to make some last minute changes. Our review was put on ice, and the full low-down on the properly finished version appears in this issue.

The game's unfinished form, however, did not stop our friends at Amiga Power magazine (whose self-righteous 'Policy of Truth' is obviously going from strength to strength of late) from reviewing it regardless. Not content with recently reviewing an in-development version of Team 17's Assassin while only a few pages away they said, and we quote, "We won't review unfinished games just to claim an exclusive," in their last issue they went ahead and rated a version of Lionheart which, in many respects, is quite different from the game that will eventually appear for sale. Will the apology that masquerades as an 'update' in the next issue placate the readers? Only time will tell.

And just when we thought that the Bath buffoons' definition of the words 'unfinished' and 'truth' had reached their most spurious level yet, the latest issue of the magazine that proudly proclaims "Don't buy and Amiga game until you've read this" features a review of Psygnosis' Combat Air Patrol that was quite clearly still in development when they saw it. Less finished, certainly, than the version of the game that we were forced to reject for review in this month's issue because it had bug problems and was still in bits and pieces at the time of going to press.

There's a lesson to be learned in all of this somewhere, but the Blitter is content simply to quote Jack Nicholson's line from Batman. "Who do you trust...?" Hopefully Editor Mark Ramshaw will have more luck in maintaining editorial standards at Sega Power magazine, to which he has recently defected.

• Look out Doctor David Upchurch, there's a new pretender to your crown! According to a press release that flopped through the Blitter's letterbox recently, Ocean Software, as part of its Comic Relief/Sleepwalker tie-in, has recruited comedian and author Stephen Fry to provide some starter tips for the 84% rated game. His pearls of wisdom include such invaluable hints as "all objects have a use somewhere" and the enlightening "don't jump while walking on telegraph cables." Well, that should make things infinitely easier for the legions of Sleepwalkers out there.

But hang on a minute. Perusing further on down the PR handout, it

KEN FROM OCEAN SPECIAL!



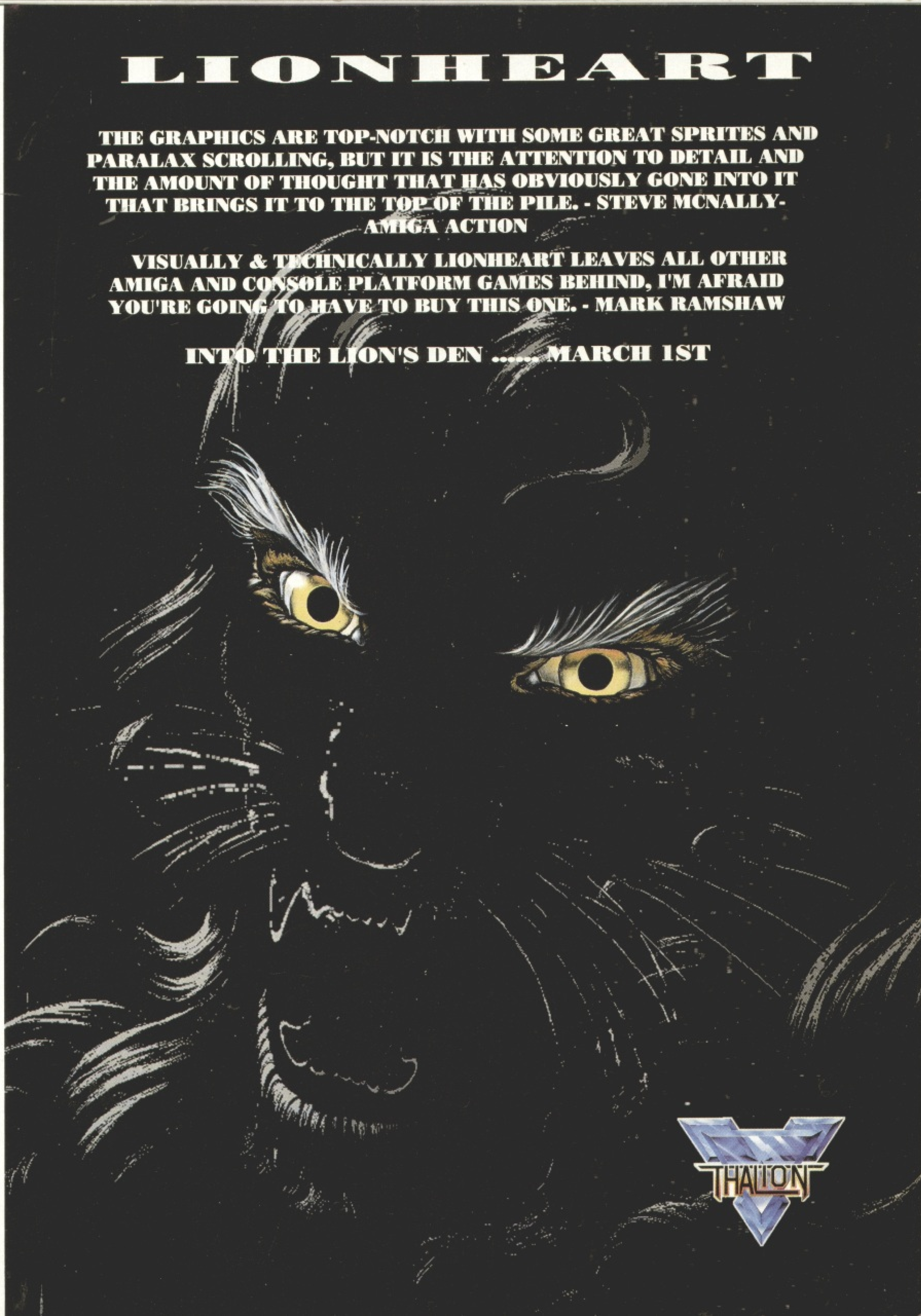
The Blitter has accumulated many friends during his years in the software industry, some nearer and dearer than others, but none, it must be said, could be judged to be a funnier bloke than Ken Lockley, PR guy from Ocean Software. His visits to the EMAP office have by far the highest entertainment value of any mover'n'groover in the industry today.

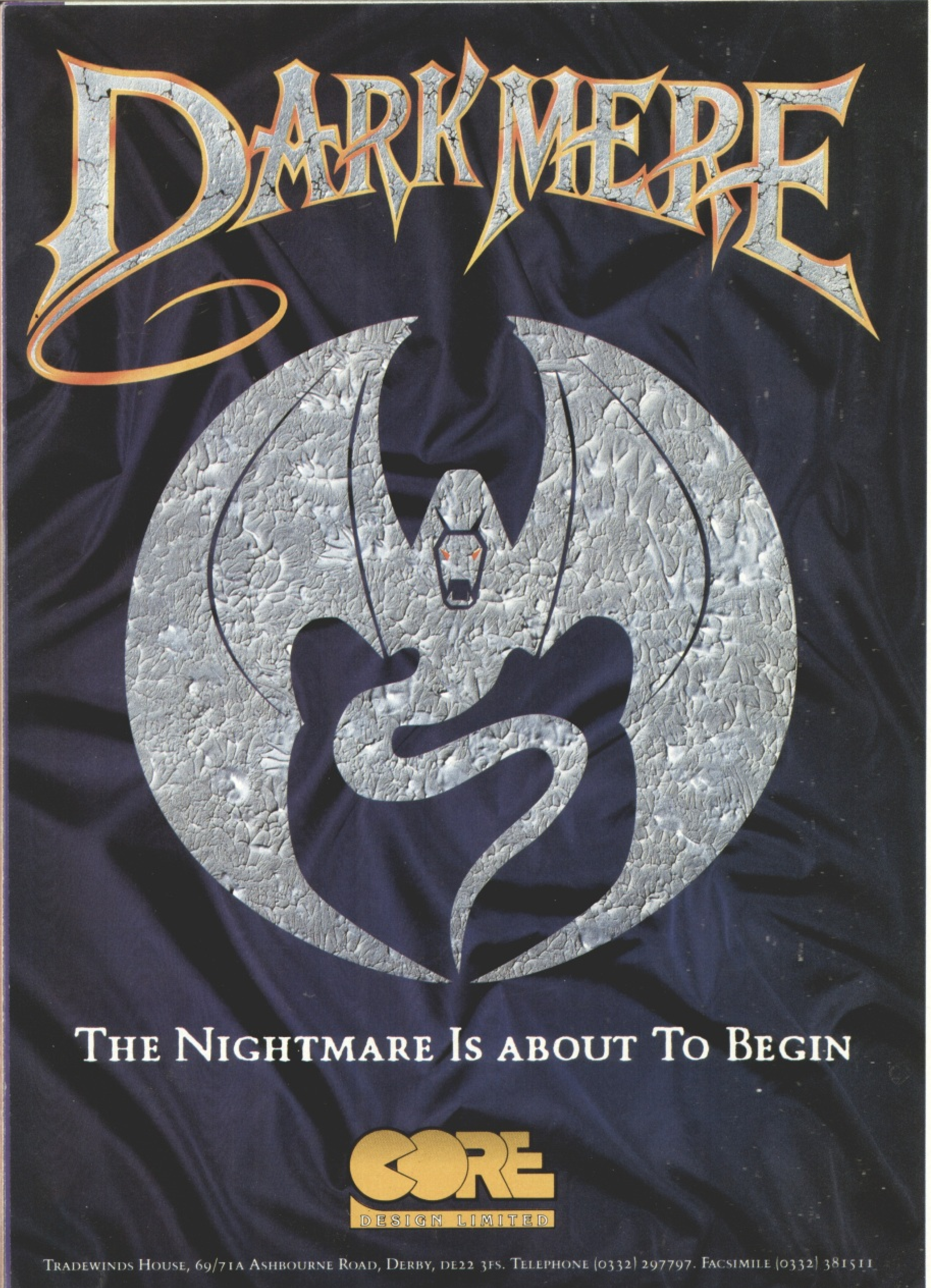
One word from Ken (who is, by the way, one of Dominik Diamond's top mates - you just ask him) and the entire office is rolling about in laughter - not just here, but at Ocean too, it seems. So much so that Ocean recently compiled its own in-house list of Ken's Top Ten Stupid (shurely "brilliant and enlightening"? - Ed) Questions. And, after a quick straw poll around the various EMAP magazines, the Blitter was able to compile its own. See how they compare:

KEN'S TOP TEN STUPID QUESTIONS

By Ocean	By EMAP
1. Seen Gary?	1. Seen Steve Merrett?
2. Seen Colin?	2. Seen Tim Boone?
3. Seen Tim?	3. Seen Dan Slingsby?
4. Where ya going?	4. Where ya going/Can I come?
5. How do ya play this?	5. How do ya play this?
6. Um?	6. Hasn't he called you yet?
7. Err?	7. What mark did it get?
8. Ahmm?	8. How many pages did it get?
9. Why?	9. I don't know, but I can find out.
10. What ya doing that for?	10. I'll have to ask the programmers.

• Blit Blit!


LIONHEART
THE GRAPHICS ARE TOP-NOTCH WITH SOME GREAT SPRITES AND PARALAX SCROLLING, BUT IT IS THE ATTENTION TO DETAIL AND THE AMOUNT OF THOUGHT THAT HAS OBVIOUSLY GONE INTO IT THAT BRINGS IT TO THE TOP OF THE PILE. - STEVE MCNALLY- AMIGA ACTION
VISUALLY & TECHNICALLY LIONHEART LEAVES ALL OTHER AMIGA AND CONSOLE PLATFORM GAMES BEHIND, I'M AFRAID YOU'RE GOING TO HAVE TO BUY THIS ONE. - MARK RAMSHAW
INTO THE LION'S DEN ...... MARCH 1ST
THALION


DARKMERE
THE NIGHTMARE IS ABOUT TO BEGIN
CORE
DESIGN LIMITED
TRADEWINDS HOUSE, 69/71A ASHBOURNE ROAD, DERBY, DE22 3FS. TELEPHONE (0332) 297797. FACSIMILE (0332) 381511

Letters

Haven't you lot got anything constructive to say? All we seem to be receiving at the moment are letters slagging off someone or something - it seems no-one is safe from our vindictive readers! If you fancy getting in on the action then drop us a line at: Letters, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. If your letter is particularly good then we'll send you some free software for your trouble.

WORTHLESS DIAMOND

Dear The One,
Just what is it with this Dominik Diamond bloke anyway? Who the hell does he think he is? Hasn't the fool got anything more interesting or intelligent to say on Gamesmaster than the constant barrage of sick, perverted innuendoes we have to put up with, which are forced and unnecessary (and unfunny)? These comments do more damage to the reputation of video games than has ever been done before.

As an Amiga games player I want to be proud to be associated with such a pastime and to be able to hold my head up high, but this nauseating creep is just ruining everything by giving Joe Public the impression that all computer games players are either perverts or six year old kids. Isn't this just extremely annoying? Some might argue that this sick filth goes above all the little kids' heads and that it doesn't really matter, but don't you think that it's just totally sick and evil for Dominik to patronise them in this way?

Couple all this with the way he jumps and screams about the place like a demented headless chicken, repeating everything he says, show after boring show, and the way he dresses and acts like a transvestite who's just escaped from Broadmoor (maybe he really has) then you can see how he's going to turn more and more people off video gaming. His picture in The One (January) was a real turn-off, I can tell you, and made me feel quite repulsed. I hope you don't show it again.

I'm sorry, but this perverted headcase is NOT the right person to be fronting a programme that is supposed to be concerned with the ins and outs of video games and he should be got rid off immediately before any more damage is done. Any thoughts on this irritating ponce?

David Jenkins, Morden.

Well, David, I haven't heard an outburst like that for a long, long time. I have to say that I don't really have a problem with Dominik but yours isn't the only letter we've received this month regarding his talents. Gamesmaster is fine as it goes but we'd like to see a more mature programme on computer games which would be structured very much like Film '93 in so much as it could review games in-depth and also include features such as previews and location reports - all things that are missing from Channel 4's show. What do other readers think?

DEJA VU

Dear The One,
I am writing about all the letters you have received recently about how great the Amiga is and how crap everything else is. Now don't get me wrong but I am starting to feel that I've seen all this before.

I remember when I owned a C64 and the magazines were always saying how good the machine was and how it would never die out and now it's happening again. It's only a matter of time before the old Amiga dies out which is why I am buying an Amiga 1200 because I think this computer has a decent future and I advise all 500 and 600 owners to do the same.

Now that I've got all that off my chest I have a few questions:

(1) Why don't you bring back the six-page reviews you used in ACE? I believe quality is more important than quantity.

(2) Why not have just one coverdisk and bring the price down to £2.95? I'm sure you could fit three quality demos on one disk (other magazines do).

(3) Could you please do a WIP on Captive 2? It looks brilliant.

(4) When will Elite 2 be released and will there be an enhanced version for the A1200?

Please answer all these questions as I hate it when you ignore part of a letter. Finally, I'd just like to say that I remember when David Upchurch laughed at the possibility of an Ultima Underworld-type game ever appearing on an Amiga. I knew the old git would be proved wrong!

Erol Allamani, London.

Hmm, yes, these computer debates do have a habit of repeating themselves but it's only friendly jibes in much the same way as football supporters chant at each other (the difference is we've yet to hear reports of computer format vandalism). This sort of thing is likely to continue for as long as there are computers so I would start getting used to it if I were you. On with the answers to your questions, though:

(1) Six-page reviews are, we think, simply too big - all the important aspects of a game can be covered well enough in a four-page review.

(2) The coverdisk issue is another old argument that just won't go away. For a start, we always cram as much as possible onto the disks - far more than any other magazine. Two examples spring to mind here - the Chaos Engine which appeared as a stand alone demo on one magazine and with four complete PD games on our disk, and Fireforce, again a stand alone on one magazine, complete with Cybernetix and another PD game on ours. Imagine if we only had disk this month - you'd miss out on some really good demos.

(3) See pages 30-33.

(4) As far as we're aware, Frontier will be released sometime in April.

SENSISOCCER IS CRAP

Dear The One,
Please will everybody stop going on about how good Sensisoccer is - I wouldn't mind but the game is useless. Okay, the graphics are fairly nifty but apart from that the game is no good. The pitch is too small, the characters are too slow, the goalies act as if they're disabled, you can't kick the ball far enough and when you're dribbling the ball you move even slower than usual. The game is sad and I wish people would accept this.

If you want a good soccer game, buy Kick Off 2 and The Final Whistle Data Disk. The speed is unbeatable, the pitch is massive, the goalies can perform more athletic dives than Superman, you can kick the ball for miles and there are loads of options. Please print this as I'm sure there are loads of other people who feel the same way as me.

Matthew Edmonds, Tadworth.

Be quiet, will you?

WHO'S RIGHT?

Dear The One,
I would like to point out what I believe to be an error in your Street Fighter 2 review. On the first page you had a caption which read; "Although there is a cheat in the game which enables you fight against the same character, you will not be able to play as any of these geezers," the 'geezers' in question being Balrog, Vega, Saggat and Bison. Where's the mistake in this, I hear you ask.

Well, in the Amiga Action they showed the following screenshots. Dhalsim vs Balrog on Blanka's level, Bison vs Balrog on E. Honda's level [etc., etc., - Ed.]. The reviewer also stated that these

could also be accessed with the use of special codes. Who's right, then?
Thanks very much,
Martin Ramsay,
Stevenston.

First of all, Stuart, could I begin by saying that we don't really appreciate being sent bits of Amiga Action - we've enough toilet paper, thanks. As for your "Who's right, then?" question, well, I'm disappointed - we are, of course. There are no codes which allow you to play as one of the guardians, the only way you can do it is by messing around with the disks and we're certainly not going to advise anyone to do that as there's a severe risk of damaging them. How Amiga Action got those shots we've no idea, but they certainly weren't taken from the game in progress.

AMIGA OWNERS UNITE!

Dear The One,
I'd like to ask Kelly Sumner something: Who the Hell did your market research? I do not want to spend a lot of money on an Amiga 600HD, only to find that within a couple of months it has been effectively replaced by a more advanced machine. I am consequently bloody annoyed and cannot be the only Amiga owner to feel this way.

I will not be upgrading and I hope that all my Amiga-owning comrades will join me and get Kelly Sumner the sack for launching the A1200 twelve months too soon.

Mr J. Smith, Stoke-on-Trent.

DUFF DISKS

Dear The One,
The only adverse comment I can make about your excellent magazine is that approximately fifty percent of the coverdisks don't work - usually they appear to be completely blank. Our newsagent is excellent and is always happy to exchange the magazine under these circumstances, but often the replacement disks don't work either.

I have checked with other people I know who buy the magazine and they too have the same problems. It isn't compatibility problems, either, as we have tried them on an Amiga 1000 with extra memory and a 1Mb Amiga 500.

Mrs C Hughes, Australia.

I'm sorry to hear about your problem, Mrs Hughes, but can't for the life of me figure out exactly what's causing it. It may, possibly, be something to do with the journey over to Australia or maybe your neighbourhood received a bad batch, I don't know. If the problem continues please let us know and we'll try and find out what's going on.

THE FUTURE?

Dear The One,
Picture the scene twelve months from now where the CD-ROM revolution has well and truly taken off. All of the major software houses have numerous releases already out, with plenty planned for the near future. The new CD-driven Amiga, the ACD 200, has quickly become the best selling computer since its release in November 1993. The rival Sega and Nintendo CD systems have been struggling due to the ever increasing extortionate prices.

It seems that people are finally coming to their senses, with the greedy Japanese business men who squeezed their funds dry over the past eighteen months feeling bitter towards Commodore. They now feel that the days of ridiculously overpriced game cartridges are over at last. Quality will now be the name of the game.

In the basement of a darkened empty car-park, several black limousines pull up together. Out step the bosses of three major software companies. The following conversation takes place:

Mr X: Listen, we have gone far too long withstanding the costs of piracy on the Amiga. It's time we did something to recoup the losses.

Mr Y: Yes, with the prospects of a CD monopoly similar to the Sega and Nintendo cartridge stranglehold of 92-93, it could be a very prosperous year. After all, we can subject the consumer to any prices we wish and still be guaranteed phenomenal sales figures.

Mr Z: Isn't that a little dangerous, after all, these are probably people who supported us and the Amiga for years. Can we afford to betray their trust?

Mr Y: We are in a competitive market after all, so the prices of our products should reflect what the consumer is willing to pay. They have shown that they will pay over £60 for one 16 bit game providing it is hyped beyond belief, and that was twelve months ago.

Mr Z: I appreciate that we are profit making corporations but we should make our prime objective one of consumer confidence.

Mr X: The bottom line is that as long as we control a monopoly and piracy is at a minimum, we should be able to charge what ever prices we consider appropriate.

The conclusion of this meeting is that the companies decide to charge between £40 - £65 for each CD-ROM title and everybody buys the software because there is no alternative. The profits for 1994 reach an all-time high and everybody is well p***ed off with the software industry.
Be seeing you,

The Prisoner.

Paranoid or what?

"PATHETIC REVIEWERS" 1

Dear The One,
I'm writing to tell you what a pathetic bunch of reviewers you have at your offices. After reading Joe & Mac, I find the rating of 22% outrageous. The graphics are just as good as games like B.C. Kid (which got 74%) but the cartoonish graphics and variety of colours deserves at least 75%. The music is crap, I'll grant you that, but no crappier than McDonalds Land which was given 80%.And as for playability, have you ever heard of a joystick or do you usually play with the mouse in the joystick port?

Neil White, Doncaster.

And on almost the same subject...

"PATHETIC REVIEWERS" 2

Dear The One,
I am writing to ask you what the hell is wrong with you 'Amiga magazine people' (The One, Amiga Action, Amiga Power, etc.). I often buy two or three Amiga mags each month and I am sick of finding the same thing over and over again. I have just bought The One and Amiga Action from W.H. Smith and on reading them both I have become very confused.

You lot gave Joe & Mac Caveman Ninja 22% whilst Amiga Action gave it 79%. Now what do you expect me to do, I'm torn between an abysmal mark and a fantastic mark. Should I buy it? Another example is Euro Soccer which you gave an awful 26% and AA gave it 76%. I think Amiga magazine producers should come to some sort of agreement about how good a game is because us customers don't know what the Hell to do!

Alan Vipond, Co. Durham.

Euro Soccer and Joe & Mac are two of the worst games I have ever had the misfortune to endure. If playability was a language then these two games would be mutes. How anybody could mark those games highly is beyond me but I'd be interested to see what the other readers think. Usual address, please.

PROBLEM SOLVED

Dear The One,
After selling my Amiga 500 at the end of November, I purchased an Amiga 1200. I am very impressed with this new machine but some of my software was still incompatible even when using the different chipset options upon booting up. Then I discovered about the 'disable CPU caches switch in the boot options menu which, when activated, will accept some older software which didn't previously work (i.e. Jaguar XJ220 now works fine but when it didin't even reach the intro sequence before).

I thought I would pass on this information to any other readers who have bought an A1200 in the hope that this will be useful and save them money by not selling their old games or utilities.

Steve Pearson, Nottingham.

I've got no idea what you're on about but thanks anyway.

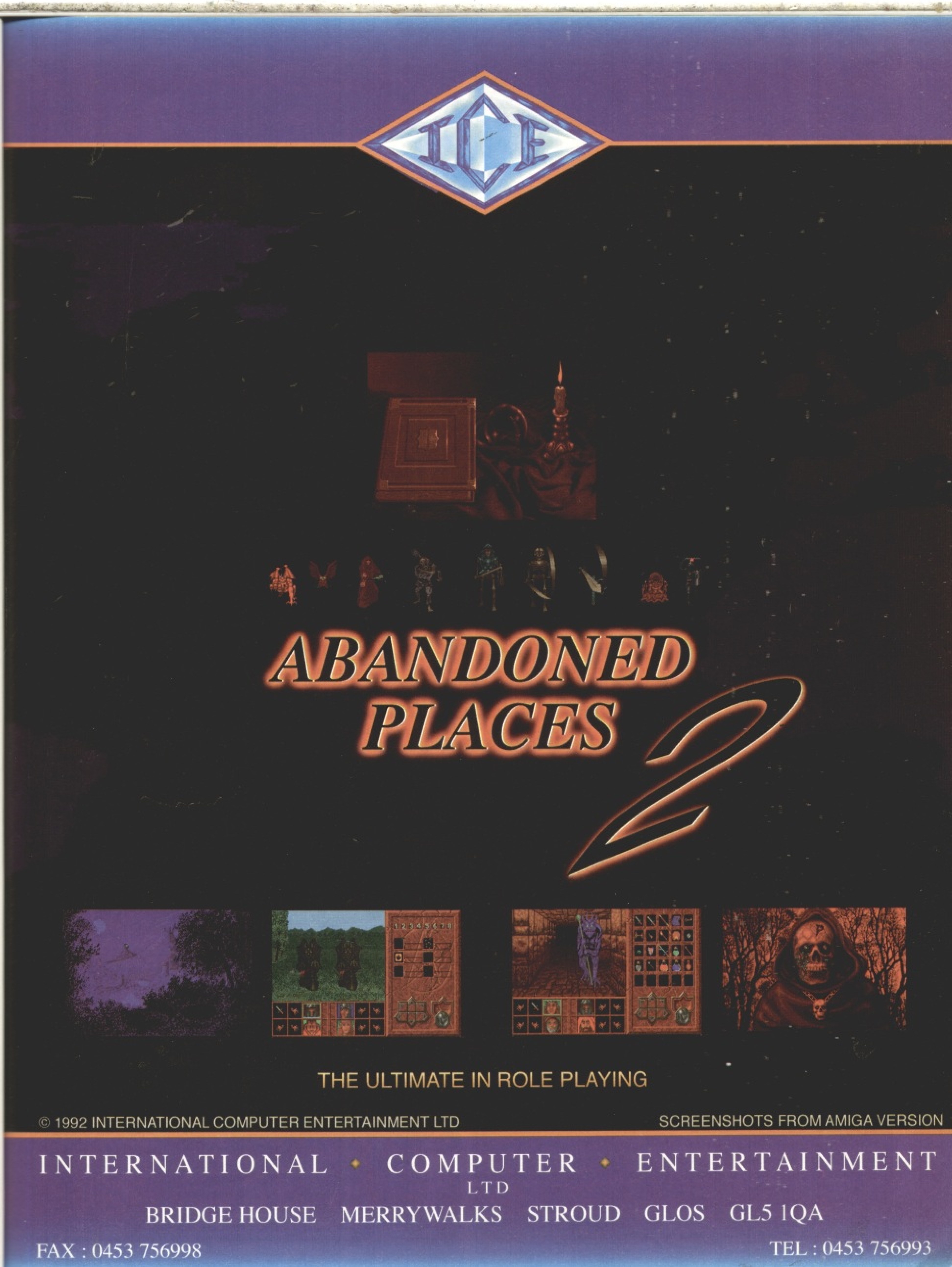
ON THE SCROUNGE

Dear The One,
Just thought I should introduce myself. My name is Dererk [sic] the duck. After having a ZX Spectrum (yuk!) and a Megardrive, I have finally seen sense and bought an Amiga.

Unfortunately I am now skint and have heard so much about The Secret of Monkey Island that I have decided I cannot live without it. I would be enternally grateful if you could introduce me to it. By the way, yours is the best mag I have read so far.

C. Greatbatch, Sheffield.

Right, readers, here's a lesson for you. The above half-hearted attempt to blag a game has failed, simply because what the 'writer' doesn't realise is that to qualify for some free software you need to actually possess some talent, which 'C. Greatbatch' doesn't. We're not exactly made of games so we only reward letters with sofware if a letter is particularly funny (which the above isn't) or raises some serious issues (which the above doesn't). Understand? See you next month.


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GOAL!

The Anco split! The move to Virgin! The hastily-retitled Goal! The other things, probably! 1992 was certainly a big year for Dino Dini. Simon Byron took the M11 up to rural Cambridgeshire for a nose at Dino's farm and a chat with the man who hopes to reclaim the FA (Football Amiga) Cup from those Sensible-types.



The first thing you notice when you enter Dino Dini's home is the vast amount of cat-related things that adorn his very cosy house. Not content with owning four of the real blighters, there's a number of feline ornaments about the place and a tasteful draft excluder made from about six moggies (all false, obviously). After a glass of orange - he'd run out of Coke, can you believe? - and a quick butcher's at Goal!, we settled down in the lounge for a bit of a chat.

Obviously your Amiga breakthrough was Kick Off. What made you attempt a football game in the first place?

I was looking for a publisher to work with and when I found Anco they said that they were looking for somebody to write a football game. That was it, really.

Did you take a look at the football games that were around at the time or was it developed from scratch as a game that you would like to play?

I designed it to be realistic - that was the Kick Off philosophy. I didn't spend a great deal of time playing other football games but what struck me about the ones I saw was the fact that the pitch was so small. Also the side-on view was commonplace which meant that in most cases you could reach the other side of the pitch from the centre line in a few strides.

I didn't like the way that the ball would stick to the players' feet, meaning that you could walk calmly around the pitch and up to the opposing goalie without any hassle. Kick Off was the first game to actually have the ball running free. In fact, the first thing that I designed for Kick Off was the ball movement, something which is obviously quite important in a football game. I developed a mathematical routine to accurately plot the path of the ball so that it moved in smooth arcs and was affected by air friction, all previously unseen features.

Whose idea was it to write Kick Off 2?

Well, Anco were very eager to produce another football game. It makes sense after a product as successful as Kick Off.

Is it hard to write a sequel, given that it's often a case of correcting mistakes?

I don't think it's a case of correcting mistakes as when writing a game there's only so much time available. I'm a better programmer now than I was when I first started writing games, purely because I've had five more years experience, which helps. The problem with doing a sequel is that it's got to be right, you've got to do something which will make people say "That's good" and "That was worth buying." It was hard to do that once but to do it again is even more difficult.

There were a few bad reviews of Kick Off 2, some claiming the game was 'unplayable'. Isn't that seriously disheartening when you set out to program a sequel?

No, because the reasons for the bad reviews are being redressed. If Kick Off 2 had been much easier, would it have been as successful as it was? It was bought well so something was there even if it was difficult. I have an 'autofire theory'; if you try to play the game with autofire on then the ball ricochets absolutely everywhere. I once played Kick Off 2 with the autofire accidentally on and I was unable to explain why my game was falling apart which tallies with phrases I've heard, like "It's just like a pinball game" and "You can't control the ball" and I think "They've been playing it with the autofire on!" but I don't know whether that's true or not.





MOUTH





"The problem with doing a sequel is that it's got to be right, you've got to do something which will make people say 'That's good' and 'That was worth buying.' It was hard to do that once but to do it again is even more difficult."

Dino Dini
Goal! Programmer





How have the views of the reviewers affected the new features in Goal!?
You certainly take into account what other people have said and there's the chance for more tactical play in Goal! than was possible in Kick Off 2. A lot of this is down to the players' acceleration and deceleration - you can actually hold on to the ball for longer than you could in Kick Off 2.

Do you think the world really needs another football game?
I think they do - they need Goal! We received a lot of fan letters which said that gamers had collected all the Kick Off games, including all the data disks, so people were following it like a 'set' and they're always after the next 'book'. The aim in Goal! is to make the game more accessible at the beginning so that if people come to it fresh the improvements like the dribbling will make Goal! easier to pick up but because of the greater depth to the game it means that Goal! is more difficult to master.

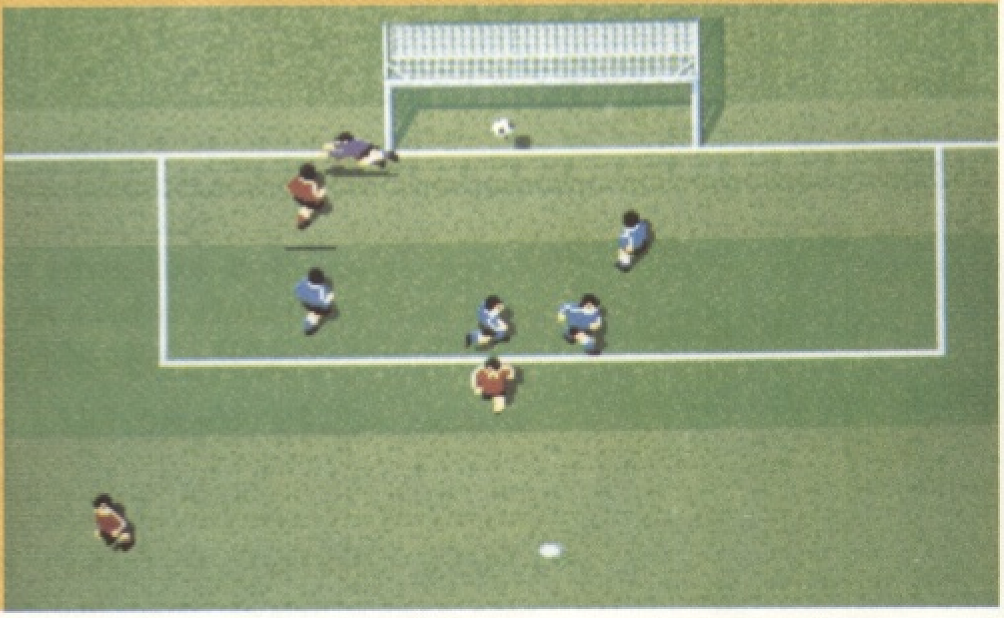
Goal! is likely to include real players' names. Do you need to obtain permission to use names in a computer game?
From what Virgin has said, we can use players' names without any problem but the names do need to be editable which works on the basis that if you can edit the names the gamers could easily have typed them in themselves.

Sensible Soccer 'borrowed' a number of ideas from Kick Off 2. How do you feel about that? Will you be repaying the compliment?
Well, they do say that imitation is the highest form of flattery. By the time Sensible Soccer was released, Kick Off 2 was almost two years old so they copied an old game and by the time Goal! is released, Kick Off 2 will be three years old, so they've got the old model. I don't really see any problem there.

BUT WHAT'S THE GAME LIKE?

Well, although it's not completely finished yet, most of the important features (like the players and ball, for example) are in place and it's looking quite groovy. There's an option to play with either large or small sprites or both can be used with the computer switching between the two views when it sees fit. To be honest, this does become a little disorientating at times so I can imagine most players will stick to one or the other. A form of inertia has been introduced so the longer a player travels in one direction, the faster he will move. Throw-ins, set pieces and corners can all be set up using a simple trajectory line which plots the ball's height and distance before it is released, giving the player a rough idea of where the ball will land.

One of the oddest features, though, is the way the players turn. Unlike in Sensi (and, if I think about it, most other computer football games), Goal! utilises a unique 'turning circle' which means that the players reverse directions by travelling in a semi-cricle and moving slightly to one side. This is a little off-putting at first but, with a little practice, the footballers can soon be manoeuvred fairly easily. How all this will affect the finished game remains to be seen but, rest assured, we'll be there with all the details when it's finally released in the next few months. So heep reading!



Is Goal going to be better than Sensible Soccer, then?
Well, yes. What do you want me to say?

That'll do nicely. What do you honestly think of Sensible Soccer?
I've had a go on it but not really played it. The thing about it is that it's initially accessible but perhaps it lacks some depth.

Have you ever felt tempted to write another game which isn't to do with football - a graphic adventure, say?
I've thought about other things like that, they interest me but at the moment I've got a lot of work to do with just football and beyond that... Player Manager was a very good game which received favourable reviews and I think I'd like to do something which would take that further, maybe using the work that has been done on Goal! in there.

Do you play football yourself?
No, not in reality I don't.

What football team do you support?
I don't really support any football teams.

Isn't it a bit odd, then, for someone who doesn't play football and doesn't support a football team to be writing his third football game?
I like football, don't get me wrong, I just don't support any particular team.

(Above right) The goalies in Goal! are by no means perfect and, as in all football games, there are often ways which are more likely to produce a goal than others. The 'keepers in the unfinished version seemed to find diagonal shots fairly tricky but we'll have to wait until the finished version to see whether this inadequacy remains intact.

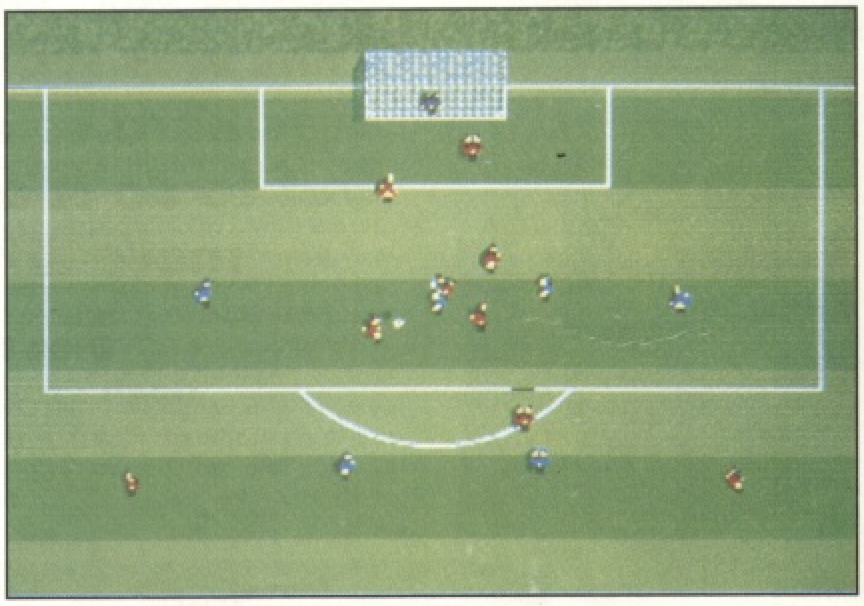
(Right) The small sprites in action!

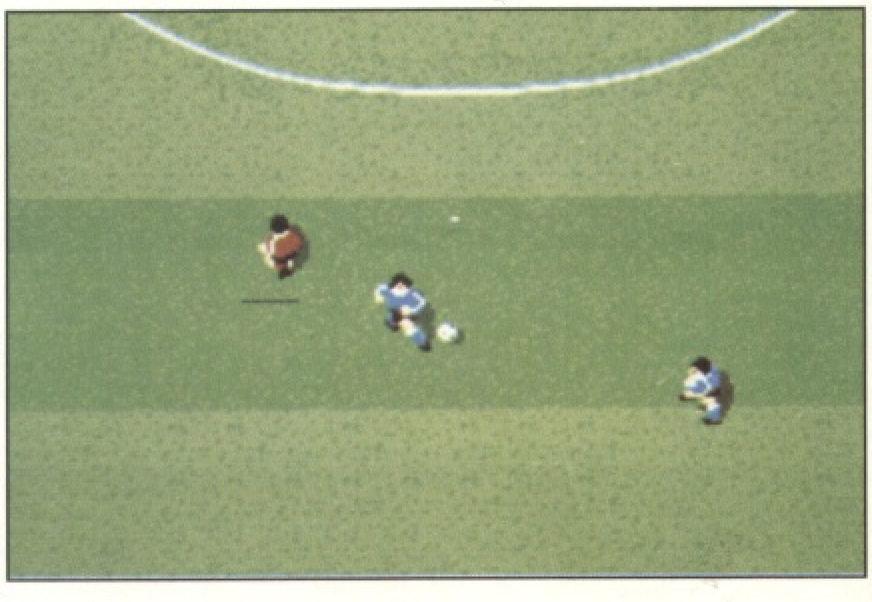
Are we allowed to talk about the Anco split?
No.

Are all your future games going to be released through Virgin?
I don't know but certainly Goal! is. I'm very happy to be with Virgin, I think they're doing a very good job.

On that pleasing note we adjourned to the coding quarters of Dino's abode where I challenged him to a game of the almost-finished Goal! It was a tense affair. Punches were nearly thrown before the game as we argued first over who should have the crappy joystick and then in which direction we wished to play.

All this was forgotten when the ref's whistle was blown, however, and after five minutes of exhausting play, the winner was announced. Or rather not because it was a draw, each contestant having scored three goals. A fitting end to a thrilling game. Except he fluked the last goal from a jammy set piece, but I'm not at all bitter.





CAUTION!

WORK IN PROGRESS

Caution indeed. Be warned, reader, for you are about to enter twelve pages packed with in-depth looks at some of most exciting games coming your way over the next few months. Yes, The One's Work In Progresses have changed format slightly, now offering you full behind-the-scenes lowdowns on over THREE times the usual number of hot games. At The One we did 'em first and we still do 'em the best, so take a seat and be prepared to mop the drool from your chin as you slavver over what's on offer this month...





I want to BREAK free

The sequel to the hugely successful Captive has been in development for over a year now and is nearing completion. Simon Byron takes a look at how Captive 2 is shaping up.

PROJECT:
Captive 2
PUBLISHER:
Mindscape
DEVELOPERS:
Tony Crowther (Amiga)
Ross Goodley (PC)
INITIATED:
January 1992
RELEASE:
March 1993

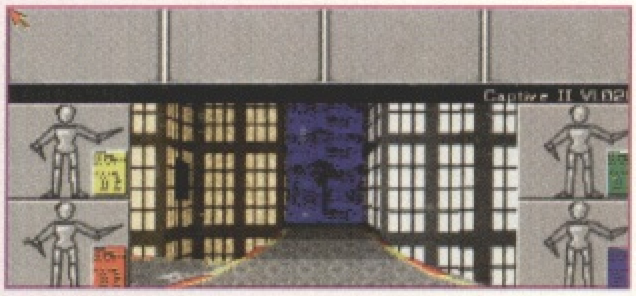
I think I'd rather be an undertaker than a programmer at the moment as it seems to me that their trade is becoming increasingly competitive. Take the current state of RPG games, for example. It's like everyone is constantly trying to outdo the opposition by producing slicker, faster, vaster adventures which constantly push the Amiga to its limits.

Games such as Legends of Valour and the forthcoming Ambermoon have transformed the RPG genre from one that was only touched by tech-heads and 'intelligent' gamers to works of art which are universally acclaimed by all. This is a good thing as computer owners are now paying an interest to these 'thinking man's games' rather than the endless waves of mindless blasters that have crowded the sand of the computer game's beach for far too long.

Two people who certainly won't be left behind are Tony Crowther and Ross Goodley, the men behind Captive 2, the game that looks set to keep Synthetic Dimensions and Thalion on their collective toes. Working together in tandem, Tony's expertise lies with the Amiga and Ross programs the PC. "We constantly swap source files and often type each other's codes in," says Tony. "We both dreamt up the storyline. Originally it was based on the first Captive but Mindscape came up to us and said 'We need to commission a graphics artist for the animations so could we have a script please?' We quickly knocked up a story and that's what we've stuck to."

The game is set in a huge sprawling metropolis where the hero from the original game resides. Having settled down for a spot of relaxation after successfully surviving the first adventure, the Captive discovers via a series of suspicious news reports that all is not well in the city. It seems as if innocent people are being imprisoned for crimes they didn't commit (a bit like the 'A Team') and the government is denying a cover up. Not content to switch channels and watch Coronation Street, the hero decides it's time once again to embark on yet another adventure and sends forth a number of specialised droids to find out what's going on.

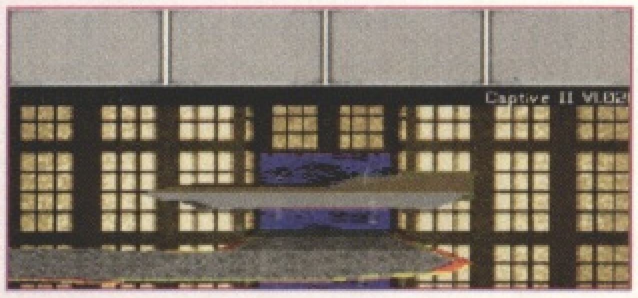




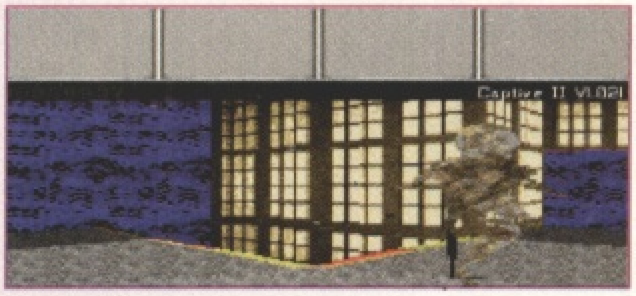
Here we see a view from the remote camera speeding through the gloomy city. The texture mapped buildings become brighter as you near them which give a truly impressive disply.



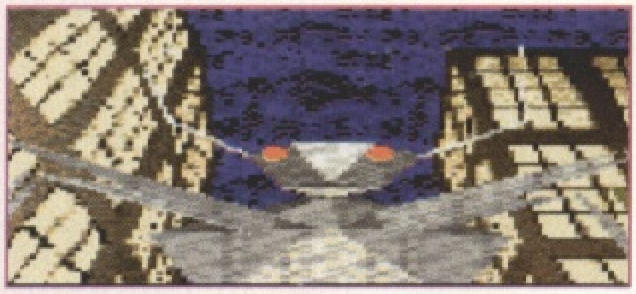
The camera can be positioned almost anywhere which means you can track anyone striding through the streets, giving a wide range of views and a vast amount of freedom.



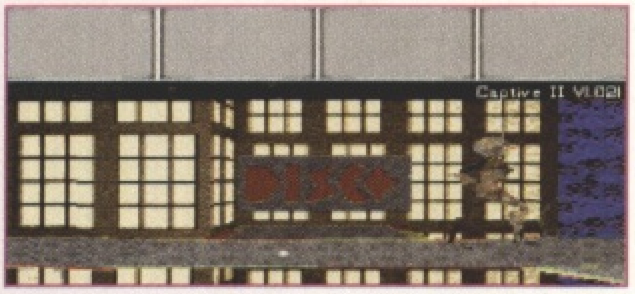
These cars race around the city streets with alarming speed. They automatically follow the one-way system so the player can set his car in motion without fear of going the wrong way.



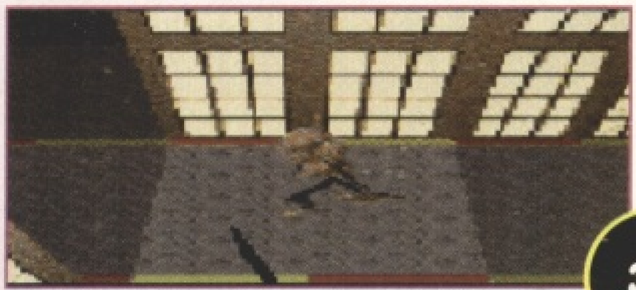
The droids are made up of a number of polygons can be animated with amazing ease. Even when there are a few on-screen, the game doesn't really lose any speed.



Arrgh! These ants are some of the nastier creatures that populate the city. The camera is positioned directly underneath the fiend which gives this impressive, if frightening, display.



There are a number of interesting locations, one of which is this disco. Tony and Ross haven't decided whether you'll be able to enter these locations for a bit of a bop. Let's hope so!



Looking down over the streets produces some spectacular views which demonstrate the light sourcing to the full. Take a look at the way the road fades away around the corner - good, eh?

Rather than simply releasing a game which is no different to the first, the team decided that originality is the best policy and began coding completely from scratch, the idea being that the clunk-click movement of the first Captive just wouldn't cut the mustard these days. The first thing they set about programming was a specialised graphics editor with which they could design, draw and animate polygons with relative ease. "The thing with this program is that it pretty well much thrashes the butt off anything we've seen," explains Ross. "We're so pleased with it that we're hoping to release it commercially when we've finished Captive 2."

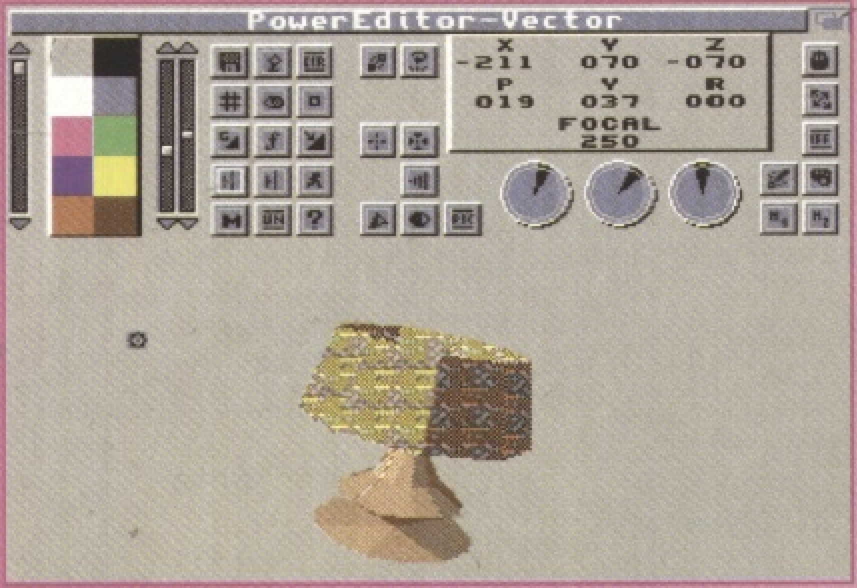
Tony and Ross attempted to load up the editor so that I could see first hand how easy it is to create animations but the disk wouldn't load into the A1200 we had set up in the games room. "I can't see why," Tony wondered, "it's all been written completely legally." Rather than ponder too long on what writing something 'illegally' might entail (whilst robbing a bank, perhaps?) I set off to find another, hopefully compatible, Amiga.

I returned with an A500+ under my arm but the editor still failed to load and the programming duo became slightly concerned. After a bit of dabbling with the CLI, Tony discovered the fault - something to do with not putting files in libraries or something - and the program then loaded successfully. Hooray! Looking not unlike an art package, this custom program is the secret weapon which the team hope will win them the RPG war.

The main advantage of this editor is that animations can be constructed, not only quickly, but with huge memory savings. The reason for this is that there aren't many costly 'frames' to be stored in memory because the editor automatically calculates how far the polygons should move in a given time and stores the information mathematically. When the animation is played back, the machine calculates and plots the polygon's position in realtime.

To emphasise this fact further, Tony and Ross showed me the game's impressive intro animation and told me to let them know when I thought 300K had been used up. As the animation progressed, Ross began a programmer's in-joke; "Are you sure you don't want me to change that text?" he remarked, referring to a large display of information. "No, leave that alone," laughed Tony, explaining that each letter of the text is a separate sprite and to change anything requires a great deal of effort on his part.

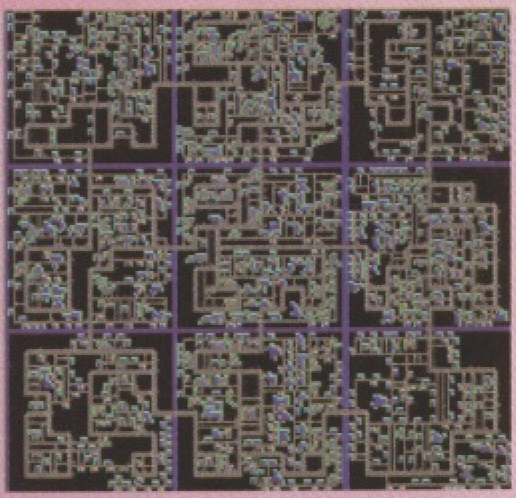
About three minutes of stunning animation passed and, because I'm not too technically minded, I declined to 'let them know' for fear of showing myself up. It came as a surprise, then, to learn that these three minutes (including sound) only took up 280K - a minuscule amount when compared to the usual size of animations. "We haven't decided



The utility you see above is Tony and Ross's revolutionary polygon animation program, a bi-produt of Captive 2's development. The attractive-looking lamp shade took Ross a couple of minutes to create and can be changed in any way with only a few mouse clicks.



(Above) A scene from the intro animation depicting Trill, the hero, taking things easy and chucking a polygon generated paper plane about.



(Left) An overall map of one of Captive 2's 4096 cities.

whether to include speech or not, it all depends if Mindscape can sort it out," remarks Tony. "I would provide it myself but it always ends up sounding, well, like me."

The system is so easy that Ross proclaims "it only took three minutes to design the ants." If I was quick witted and clever I could have taken the opportunity to say "it shows" but, unfortunately, I'm neither (and, anyway, it would have been an unfair comment as the ant is one of the more impressive meanies that the pair showed me).

With the graphics system safely up and running it was time to take a look at the game itself. The player views all the action through remote TV screens which track the droids he's controlling as they travel around the city. "The city is made of nine segments, consisting of a number of roads, the majority of which are one-way," details Tony. "Rather than having to navigate the system manually, we've included the option for the computer to take control of the car so that these driving sections don't become too tedious."

One of the things which will impress most people is the sheer scope of the game. Each mission takes place over a separate city and - get this - there are 4096 missions, each of which can be played over different difficulty levels! "The weird thing is," remarks Tony, "both the easy and hard levels run simultaneously so you can often start on the simplest adventure and accidentally stumble across the tougher mission." There are at least eight-hundred buildings in each city, each with a number of rooms and locations to visit - that's over 3,276,800 buildings, not including internal locations. Could this game be the first ever to score 100% lastability?

"The game is considered to be complete when you have rescued only one prisoner," explains Ross, "but rather than making a kid pay £35 for a game that lasts for a relatively short period of time, we've included all the other 4095 missions. It's a game designed especially for people who finish games really easily. They'll never become bored of the missions as there is always something else to do or different ways in which to do it."

"The in-joke at the moment is that we're going to change the seed number and release the product again'" jokes Tony. "We don't want to release additional data disks as everything they offer can easily be incorporated into the main game. The way that the graphics are stored means that you can easily alter, say, the wall graphics to create totally new scenery with minimum fuss. The idea is to make the first mission the most interesting and after that..."

"You've got to fix the control text, there are spaces missing," interjects Ross, having noticed a few errors in the computer generated mission summary. They never stop working, do they?

The mission data will not be entirely consistent every time you play the game, as Tony explains. "This is pretty novel," he quips, looking to Ross for inspiration. "The text itself is computer generated, it works out roughly what story to produce but the text can change very easily to form a completely different story, although it will always give the same subtle clues as to what the player must do and where to go."

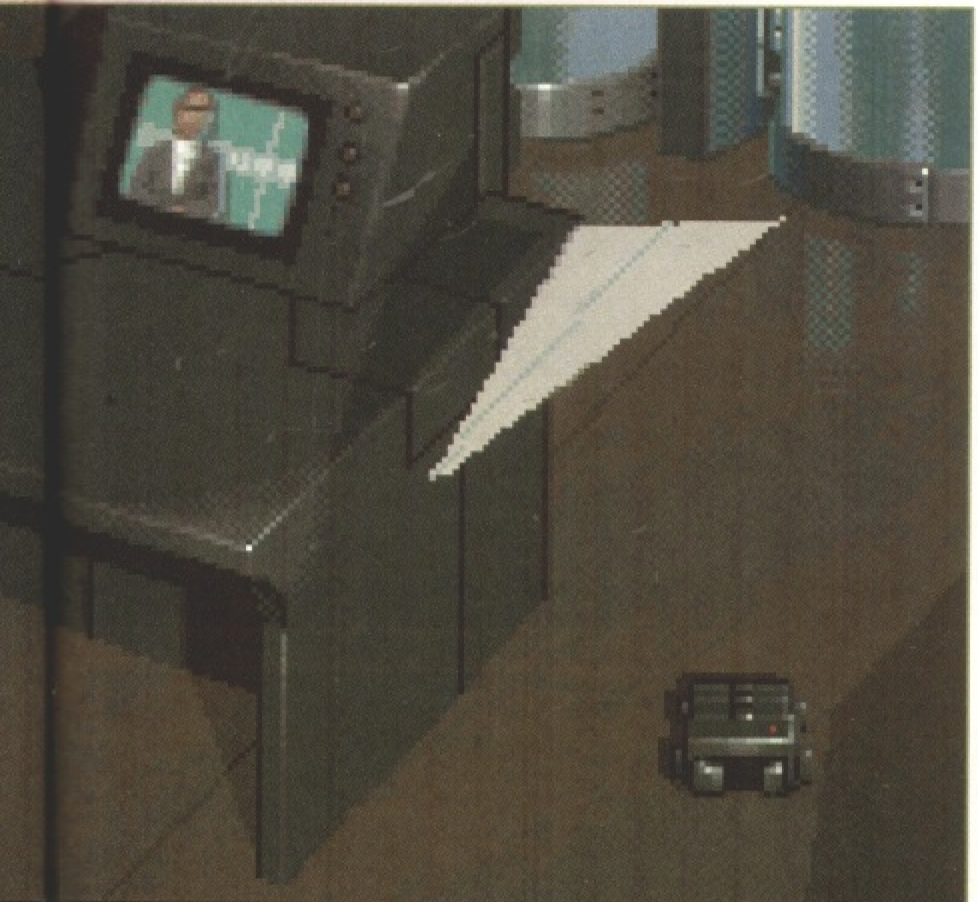
The routine which is used to generate these missions looks not unlike an antiquated text adventure from yesteryear. Tony and Ross use this utility (see screenshot) to test the mechanics of the gameplay without having to use the main game routines. There are still a few things which need to be ironed out, though, as the team have yet to decide on a couple of the game's important features. "In some cases, a character will give you a different answer depending on whether you've visited him previously, which Ross doesn't like."

Rather than opt for Legends of Valour-type scrolling, Tony and Ross have decided on a much stricter view which moves two squares forward compared to the original Captive's one. This may not sound snazzy or technically impressive but the impression of movement as the cars and droids travel around the city and underground catacombs is very convincing.

All the vehicles, droids and enemy are constructed from a number of polygons which take up little memory (they don't have to be constantly stored in memory like ordinary bitmapped sprites, see) and can be moved around the territory with a fair degree of speed. By combining vectors and polygons the team have been able to produce a unique graphical style which conveys the futuristic action with no trouble.

Another trick they have employed is the use of scale switching. When viewing from outside, everything appears large and oppressive, with the huge skyscrapers peering down over the player, serving as a constant reminder of the sheer size of the city. Once the player takes a trip inside, however, everything changes from this large intimidating viewpoint to a smaller, more claustrophobic scale which serves to make the visits inside as tense as possible.

The game moves fairly quickly on the A600 and slightly faster on the A1200 but from what we've seen so far there shouldn't be anybody complaining. The team have included numerous options, from window sizing to level of detai, which helps speed up the display if you do think it's too slow. The A1200 can occasionally be held up waiting for the blitter so owners of the thirty-two bit Amiga can turn the custom chip off if they so wish. There's also a rather nifty, if processor time-con-



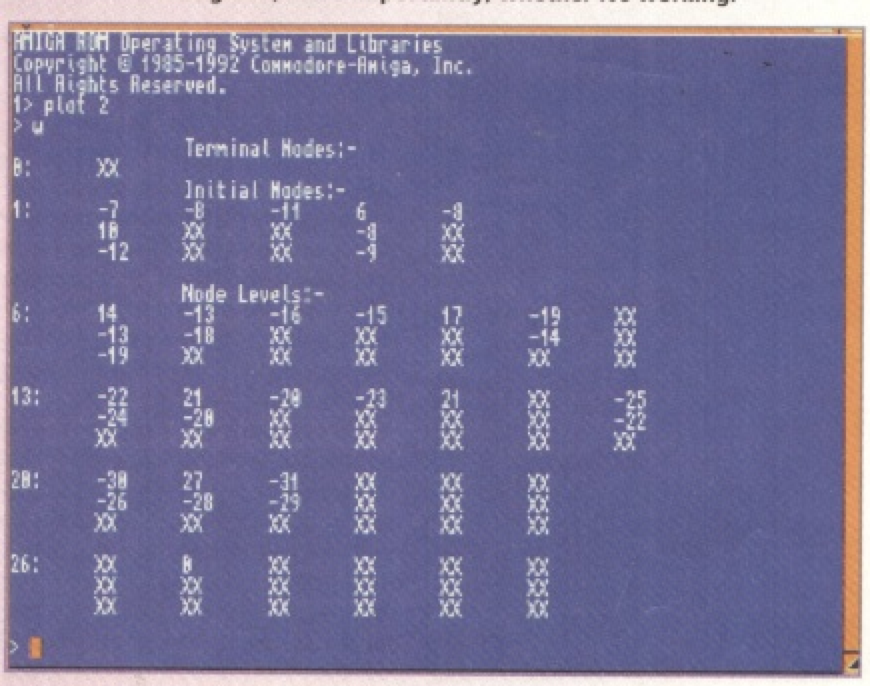
suming, 'wide-screen' mode which stretches the display to almost cinematic dimensions.

How far is Captive 2 away from completion? "Mindscape want us to finish it by March," smiles Tony, implying the project may over-run. "We're heading for as close to March as possible. We've got all the city gens in there and the plots are all virtually finished." Adds Ross, confidently, "Most of the tricky technology is out of the way."

It has to be said that Captive 2 is shaping up to be something pretty spectacular. Although it doesn't move quite as smoothly as Legends of Valour (in fact, it doesn't even attempt to), the cyberpunk feel of the texture-mapped graphics have a certain charm and the scenario and plots make the game far more appealing than a trek around a medieval village, any day.

Captive was a hugely successful game so how can Captive 2, which improves in every conceivable way over its prequel, fail to do even better? Add to this the fact the Captive 2 is responsible for arguably the most innovative graphics package this side of Dpaint (if the editor is eventually commercially released, that is), and you can see that this is a game which is likely to be talked about for many years to come.

This may look a bit boring but the screen below is the core of the adventure system which enables Tony and Ross to check exactly how each mission is functioning and, more importantly, whether it's working.



Can you tell WHAT it is



PROJECT: Woody's World
PUBLISHER: TBA
DEVELOPER: Vision Software: Paul Andrews (Programming); Rodney Smith (Graphics); Blair Zuppicich (Sound)
INITIATED: Mid 1992
RELEASE: TBA

Surf's up blue, ah ripper, strewth amber nectar poms kangaroo ramsey street sheilas etc. It's not often that we catch wind of a software project coming our way from Down Under... so we like to keep our eyes especially peeled for when one finally does. Particularly if it comes from Vision Software, one of the few Antipodean software companies that we know of and - more importantly - the creators of two of the best bits of shareware of 1992, namely Microbes and Cybernetix, both of which have featured on The One coverdisks.





"We've written games in the past but it seems most companies are not interested in helping you in any way," explains Vision's Paul Andrews, whose company is based in Auckland, New Zealand. "Usually you just get a letter back saying 'Sorry, but your game does not fit in with our current product line'. So we took a break and wrote Microbes and Cybernetix to see what the response would be, and it's been pretty good."



So, having earned their spurs on the shareware scene, Vision is looking to do a Team 17 - make the step up from writing free games for fun to producing commercial-quality software for profit. And having already produced two blood-and-thunder shoot-'em-ups, the two-man outfit has changed direction for its first full-price project, a cutesy platform game by the name of Woody's World, which Paul is programming and partner Rod Smith is providing the visuals for.

The company philosophy is much the same as that of our home-grown heroes at Team 17 - to provide top-notch arcade games that knock the rest of the genre for six, regardless of what the sceptics may have to say about lack of originality. "It's funny that so many software companies tell you that people don't want shoot-

After creating two shareware games that knock the stuffing out of many full-price offerings, three guys from Down Under have gone professional and are setting themselves up as New Zealand's answer to Team 17. As usual, Gary Whitta couldn't give a XXXX for anything else.



yet?

'em-ups, but we've had so many letters saying that there aren't enough good shoot-'em-ups around and they want more!" says Rod.

The demand, then, would certainly seem to be there, and since the approach has already been proven a profitable one by the Boys from Wakefield, Vision reckon that Woody's World could be just what us whingeing poms have been waiting for. But a platform game? Haven't we got enough Sonic and Mario clones coming out of our ears already? "It's true that there are a lot of platform games but there are only one or two that have really impressed us," answers Paul. "We set out to make Woody's World huge, something that you could keep playing for months on end.

"What makes Woody's World different is that there is a lot of depth to it," he continues. "You can spend as little or as much time as you like exploring each level. The player does not need to find all the secrets in order to complete the game. Even if you've played a particular level a lot you could still keep finding new things. We haven't concentrated all our efforts in writing another Sonic with fast-moving scrolling and little else. That sort of thing becomes boring quite quickly."

As for the style and individual feel of Woody's World - well, you need only play around this this month's exclusive coverdisk demo to see that's is shaping up to be a sexy-looking product. The story's pretty much irrelevant, but centres around the unlikely hero of Woody, who's on a mission against evil etc etc and can only save the kingdom blah blah by running and jumping through a plethora of increasingly-tortuous platform scenarios.

On paper it sounds like the sort of thing that anybody with an Amiga and a working knowledge of assembly language could knock out but, having worked on Woody's for the best part of a year, Paul and Rod have come to the conclusion that writing a GOOD platform game is anything but easy. "The going got tough when we had to design all the levels," says Paul. "There are so many of them that getting the variety we wanted was very difficult. It's easy to put hidden rewards all over the place, but we had to think up hundreds of ways of hiding them and at the same time give some sort of clue as to where they were."

Much of the emphasis, however, is on size, which if you talk to Paul and Rod, really DOES matter. "Woody's World really IS big," they enthuse. "It has more than sixty levels and over twenty graphic styles. Rather than completing stage one and then playing stage two, you can pick your own path from the main map after completing each stage."

With cutesy-style platform games now ten-a-penny, not just on Amiga but on almost every imaginable format, graphic artist Rod admits that giving Woody's a look all of its own has been a major headache. "The graphical look of the game is very important," he says. "As far as the style goes I just wanted to do something that looked different and had lots of colour. Most platform games on the Amiga are pretty much the same graphically and I've tried to get away from that look. The console style has influenced me a bit, though."

Getting together the graphics and gameplay is one thing, but what has proved to be the biggest culture shock to Paul and Rod is the move from developing shareware to having to produce a commercial-quality game that the average punter would happily pay £25 for. Team 17 have managed it so far, but Vision know that it's not going to be easy. "There's a lot more at stake with a full-price game," Rod admits. "People expect a lot more than they do with a shareware or PD game. With shareware you can get away with a lot more, but with a commercial game everything has to be as tight as it possibly can."

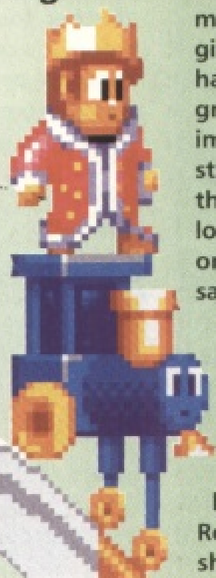
It's nice to see, at least, that the Amiga is still going strong in territories outside of the UK, what with the console propaganda mission gathering strength day by day. Commodore's baby is still the number one machine down under, which is why Vision are developing Woody's World for it primarily, rather than opting for the perhaps more logical console route. And despite being on the other side of the world and upside down and everything, the Kiwis try their best to stay current with what's going on in pommieland. "The Amiga is definitely the biggest games machine over here; the ST never really took off at all," says Paul. "Games cost quite a bit as they have to come such a long way - a full-price game costs around $NZ120. But we do get them quite quickly. Even though we are so far away you may be surprised how up to date we are."

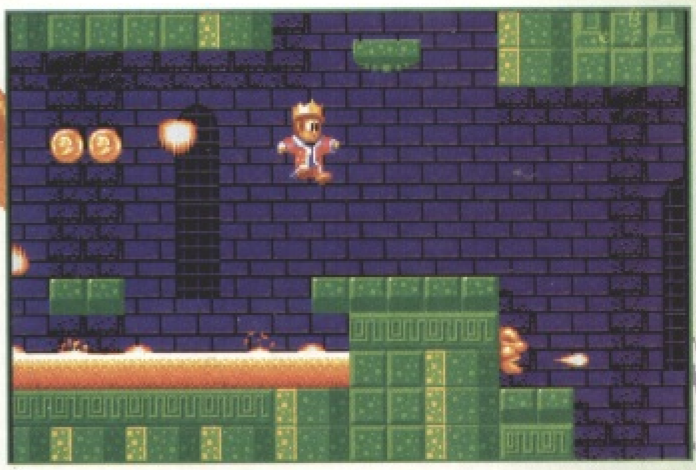
So when are we going to see Woody's World then, eh? "The main guts of the program is all there, we just need to keep polishing the game and making sure the player is constantly having fun and finding new things," says Paul. "Since we began the game has been through a lot of changes. It doesn't really look anything like it did when we started it." Nevertheless, Vision will still need to find a publisher and distributor to carry their finished product across the world to these shores, although that side of things is currently being sorted.

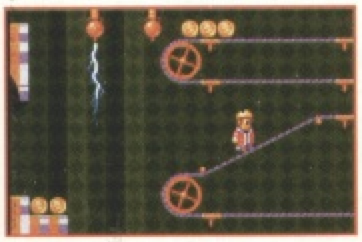
In the meantime you'll just have to make do with our demo and lick your lips at the prospect of what Vision have lined up next. "We've designed a shoot-'em-up which is really going to make the Amiga sweat," Rod reveals. "It'll be set in space and it's going to be the biggest blast the Amiga has seen yet. We'll be starting this as soon as Woody's World is finished. One thing we can say is it's not going to be just another R-Type clone." Yum yum...

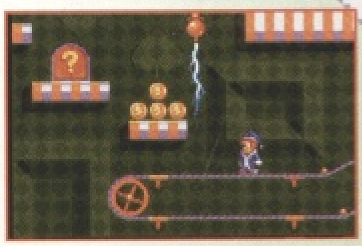
"We haven't just concentrated our efforts in writing another Sonic the Hedgehog with fast-moving scrolling and little else. That sort of thing becomes boring quite quickly."

"We see ourselves as arcade developers, but we do have a different style and approach to game design and graphics."









CAN YOU TELL WHAT IT IS YET?

it's not all pinball

The team that created two unlikely chart hits in the form of Pinball Dreams and the follow-up Pinball Fantasies is leaving the silver ball behind - for the moment, anyway - to concentrate on three very different arcade projects. Gary Whitta flips out. Or not, depending on how you look at it.

"Remember - there can be no evolution without a Digital Illusion." This is the gospel according to Frederik Liliegren, whose Swedish company Digital Illusions has, four years after formation, finally hit the big time. Before last year, any such pronouncement from an unknown outfit (as they were then) would have sounded at best arrogant, at worst little more than hot air.

After all, there are a thousand young hopefuls out there ready to tell you that they're the next Team 17. Twelve months on, however, and having just picked up a top Amiga developer's award in Florida for the best game of 1992, it's becoming increasingly apparent that Digital Illusions just may have the goods to back up their bullish (and, we have to say, slightly naff) slogan.

Having created a solid platform from which to work in the form of two highlyly-successful Pinball games for 21st Century, the team has hit the TILT button on its flipper-based projects (although a third is planned) and gone off on a more conventional 'arcade action' tangent.

And there's something very reminiscent of early Team 17 philosophy in what they have to say about it all. "There are too many games released today that are really bad and do not use the Amiga's potential," muses Frederik. "Whether that is caused by lousy programmers or publishers rushing the products out remains to be discovered. We are doing games because we feel that we have the talent and ideas to make games that will bring new ideas and challenges into the game-playing market."



HARDCORE

Take the best ingredients of Turrican II, add the finest herbs and spices from SWIV, stir well, leave to simmer for just over a year and.... mmmmm. Such is the thinking behind Hardcore, a game that promises to combine the best of both worlds in a blast split into two sections - a platform run-n'-shoot and a horizontal shoot-'em-up that take their inspiration from the Rainbow Arts and Storm classics respectively.

> **"We want to create the ULTIMATE blast game."**

"We feel that due to the fact that Hardcore is actually TWO games in one it has an edge over its competition," reckons Frederik, who acts as Software Manager for all three of DI's current projects. "Both of these games are bigger and better than their stand-alone competitors in terms of graphics, music and gameplay."

Casting you as a secret agent with the mission to destroy an ultimate robot killing machine thing in the future, Hardcore bounces the player back and forth between the Turrican and SWIV-style blasting sections, with the former apparently trumping Turrican in the playability stakes by introducing arcade puzzles in the style of Gods. "But don't worry," says Frederik, "it will not be too complicated to solve these puzzles, as the game's main objective is destruction!"

With over a year's work already put in on Hardcore, there are still another four to six months to go before it's complete. "The hopes for Hardcore are to set a new standard from which all other blast games will be judged," Frederik concludes. "It will not be easy, but we believe we can do it!"





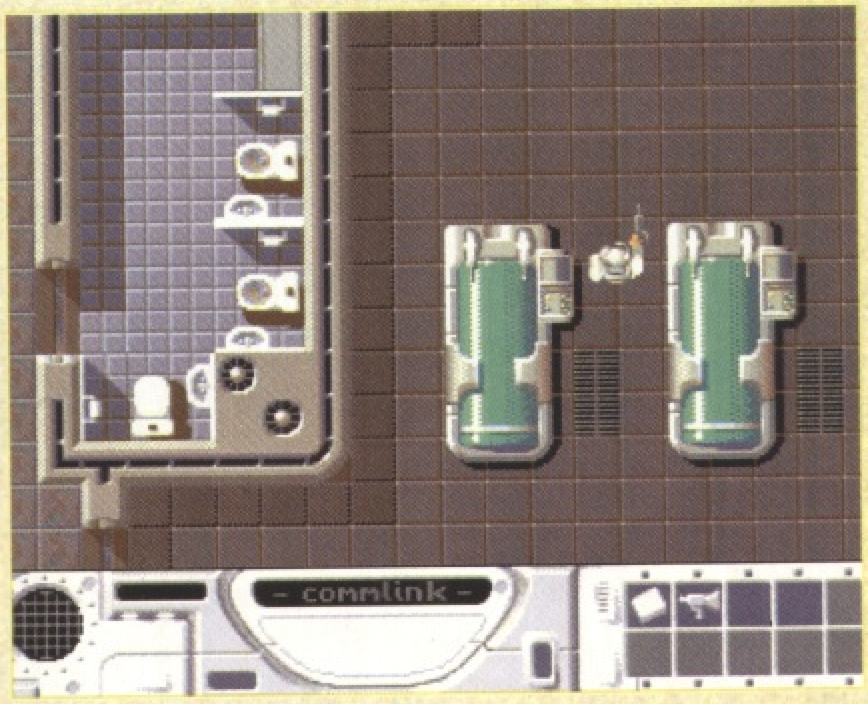
BENE. FACTOR

Teeny little characters with lots of animation, simple puzzle-based arcade gameplay, sprites getting squelched left right and centre - sounds like a recipe for Lemmings-like success if ever we heard one. And though Frederik admits that he wouldn't mind the oddly-titled Ben E. Factor being hailed as the new Lemmings, he stresses that it really isn't that similar. "We knew people were bound to compare this to Lemmings," he says, "but once you have played the game ONCE, you will not think of Lemmings anymore. The gameplay is totally different, and very innovative in its own sense."

"It would not be half bad if it started a new hysteria."

On paper, though, it can't help but ring a few bells with those who are familiar with the Psygnosis classic. By-the-book scenario aside, Ben E. Factor has the player running around 80 colourful if not exactly technically-challenging levels with the object of rescuing imprisoned 'Merrymen' who have been locked





up by an evil power. The Merrymen are in fact engineers who, once released, can help you to build bridges, traps and mechanical contraptions to help solve puzzles on later screens.

"We were influenced by games such as Loderunner and Lemmings," Frederik admits, "and we started thinking of new ideas based on combining these two titles, but what we finally ended up with looks nothing like either of them." The only comparisons between the games, he says, are the tiny graphics and the password system used to access levels. We shall see.

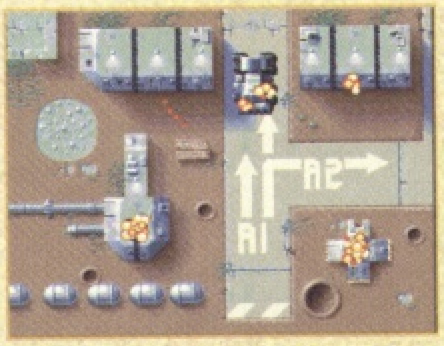
Featuring 96 colours on screen (no mean feat on your basic A500 workhorse), Ben E. Factor is the youngest of the three projects in development, having been started only two months ago. At this early stage it's difficult to predict what problems the game may throw up - it's unlikely to pose any real technical headaches, but formulating tight gameplay for a game of this type is never easy. "I suppose the hardest part will be to code the intelligent Merrymen helping you around," ponders Frederik, "not to mention thinking of hard puzzles without violence!"

MALFUNCTION

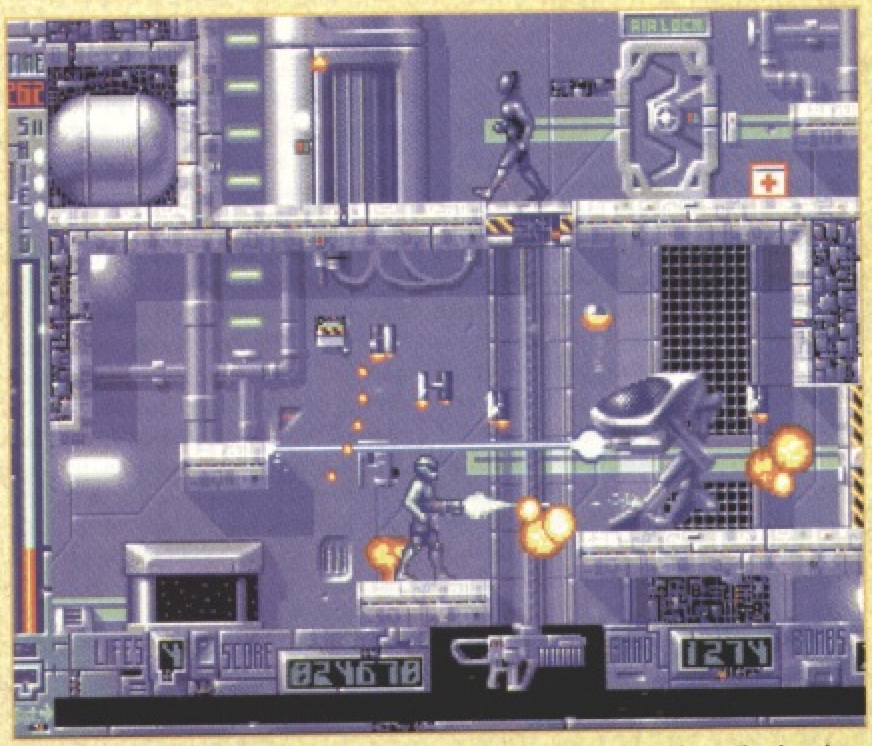
Paradroid meets Alien Breed. That, in a nutshell, is what's being promised of Malfunction, a futuristic top-down arcade adventure cum shoot-'em-up putting the player in the boots of a security robot with the objective of finding out what happened after his ship crash-lands on a remote planet.

"The inspiration for this game came at the end of the Pinball Fantasies project," Frederik reveals. "We wanted to do something completely different, and decided that a top-down arcade adventure had not been done correctly on the Amiga yet. We then bought a lot of beer, unhooked the phone and spent an entire weekend locked in an apartment, coming up with a very big amount of stupid, intelligent, serious, impossible and just crazy ideas. After taking care of the hangover we cleared out the notes and there was the base for the game."

"We want other people to sh*t their pants when something scary happens."



"The emphasis is on a very non-linear gameplay where there are different mini-missions inside each big mission," he continues. "They can be solved in any order, and not all of them have to be solved to finish the main mission." It's certainly showing signs of being more involved than something like Alien Breed - a game on which Frederik has much to say: "We knew everybody was going to compare this to Alien Breed, but the only things that are the same are the view and the space theme. Once people start playing the game they will feel the difference. Alien Breed is a straight blast (good though!), but Malfunction is a lot more thinking and adventure-like. What we are trying to create here is an action/arcade game where you have to think and slowly evolve the gameplay more and more."



Malfunction has been in development since December, but is already coming on strong according to Frederick. "We're planning to finish within 8-12 months from now," he says. "It will not be another two-year Chaos Engine thing." We should hope not...

Ooh-la-la!

Ishar! Yes, the game that sounds like a sneeze is back. Well, not quite. David Upchurch reports on the forthcoming sequel to last year's surprise RPG hit...



PROJECT: Ishar 2
PUBLISHER: Silmarils
DEVELOPER:
Michel Pernot (Programming)
Pascal Einswieller, Jean Christophe Charter, Eric Galand (Graphics)
Fabrice Hautecloque (Sound)
INITIATED: April 1992
RELEASE: May 1993

There's no peace for the good. Well, that's what they say in the land of Ishar. And this little homespun adage is borne out in Ishar 2, the inspirationally-challenged title of the sequel to Ishar, last year's surprise hit for French developers Silmarils. It appears that a demonic ne'er-do-well is slowly possessing the minds of the peaceful islanders who live off the coast of Ishar, and it's up to the party that defeated the first game's villain Krogh (or a newly-generated one, if you lost your old saved game disks or never bought Ishar in the first place) to venture overseas and put an end to his (its?) megalomaniacal ambitions.

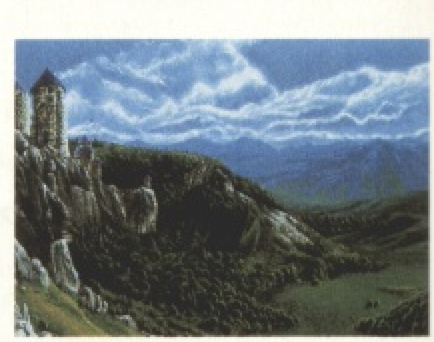
"We decided to do Ishar 2 almost immediately after the first game because of its great success," say the team programming Ishar (at the same time, funnily enough, so they're obviously closely in tune with each other). "In France we have something called Minitel, an interactive TV/phone system, that's open to the general public. In common with many French companies we have a Minitel number on which the public can call us and leave messages about our games. There were many messages about Ishar, all favourable, and also comments on how the game could be improved. We combined these opinions along with written comments from UK players and our own views on how we could make a bigger, better sequel to create the specifications for Ishar 2."

And bigger and better it certainly seems to be too, with a play area roughly over three times the size of the first game, a more intricate plot, sumptuous animations to highlight key game events, over 30 computer-controlled characters to interact with and over 70 new creatures to combat. The control interface has also been tightened up a bit, making it more user-friendly.

"The 3D system is similar to Ishar's," comments the team, "but we've tried to increase the sense of realism by improving the graphics and giving the views more 'depth'." And, although some might say that Ishar 2's jump-forward-a-bit, rotate-90° 3D system is getting a bit old hat now, the Silmarils boys claim they never intended to compete with the likes of Ultima Underworld or Legends Of Valour. "They're both very good games," they say, "but there are no direct comparisons to Ishar 2. Our main aim with the Ishar games is to create a fantasy experience, the computer version of a Tolkien adventure, rich in dream-like images, colour, sound and plot. The techniques used in those games cannot be easily adapted to this aim."

Which is fair enough, for as technically impressive as, say, Legends Of Valour's 3D system is the graphics never really achieve the exotic lushness of Ishar 2's. That said, one aspect of Ishar 2 that does promise to be highly innovative comes into play when you climb mountains - the view realistically reflects your changing altitude. It's apparently groundbreaking stuff, but the Ishar team are enigmatically tight-lipped over what it looks like or how it was achieved: "It was technically the most difficult part of the game to write... but it's hard to describe, you'll have to wait to see it for yourself!" they say.

Ishar 2 is not far off release, and A1200 owners will be no doubt be pleased to hear that a 256-colour version is being developed specifically for them to keep them happy. If Ishar 2 can improve on the original, then it should be something really special. Keep 'em peeled, as they say.



The land of Ishar in all its verdant beauty. Can you save it from a fate worse than Krogh?



An luscious example of one of the in-game cutaway scenes.



Just one of the gorgeous scenes you can expect to see.

BLASTAR

Remember the classic coin-op Sinistar? If you don't, never fear, as the age-old format is being revived for the 90s in the latest from Core Design. Gary Whitta spins round round like a record right round etc.

Some of us, like our esteemed Ed David Upchurch, are really OLD. And senile. So old, and senile, in fact, that they find it difficult to relate to people and events in the real world. They prefer to live in their sepia-toned past, drifting off and remembering happier times. Which is why, in the case of our aforementioned Ed, if you happen to mention an old blast-from-the-past name like Sinistar, his eyes go all glazed over and he seems to go into some kind of drug-induced trance. "They don't make 'em like they used to," he burbles, before finally dribbling down his shirt and nodding off again.

Thank heavens, then, for the likes of Core Design, a company which is obviously keen to cash in on the 70s revival that is currently sweeping the nation. With Blastar, Derby-based Core is venturing back to these heady times by 'borrowing' one of the all-time classic, yet strangely neglected, shoot-'em-up concepts.

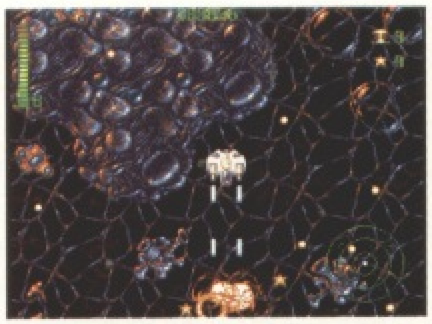
"The inspiration for Blastar came from an old arcade game called Sinistar, which was also a multi-directional scrolling shoot-'em-up," explains first-time programmer Tim Swann, who joined the company after graduating in computer science. "We thought that the market was lacking in a top quality shoot-'em-up in this genre." For those who are still unfamiliar with what 'this genre' is, Sinistar was a nifty little blaster with one very interesting gimmick - a playfield that rotated through 360° around the player. It's always been an effective graphic trick, which is why it's so surprising that the technique has been recreated so rarely - games like Namco's Assault, USG's Rotox and the PD Transplant are the only ones that spring to mind.

Until now. Core is throwing all its muscle behind this one to ensure that Blastar will be the finest exponent of rotating space action yet. The original concept came from Core's Simon Phipps back in 1990, and since then most of the company have had a hand in its production.

Like all the best blasters, the game's design is being kept as simple as can be - there are five main stages, each made up on two levels, with the objective simply being to eradicate as much alien scum as humanly possible before making a bee-line for the exit gate and warping to the next level. Though the majority of the action takes place in a 360°-rotating play arena, more conventional horizontal and vertical scrolling scenes are being used for the various bonus and 'boss' stages. It sounds like a veritable cauldron of big bombs, bullets, blasting and lots of other hard things beginning with the letter B.

It looks like the kind of game that would give any programmer nightmares, though Tim claims that the display hasn't been too tough to implement. "The 360° stuff hasn't really been a problem, because it is all calculated by angles and other complex maths," he says. "The most challenging part of the project for me has been the scroll, because of the nature of the design. Due to the map wrapping around in both directions, I had a lot of problems."

Though it has already built a fine reputation for itself in other genres, Core has still to make its name in the shoot-'em-up world. Has Blastar got what it takes to do the business where others have failed? It's still too early to stay, but it's a good bet that, if the game meets its June release date, it'll be a long hot summer whether or not the Sun comes out.



> **"The last game like this was done about a year ago. And times have changed."**
> **Blastar programmer Tim Swann**

PROJECT: Blastar
PUBLISHER: Core Design
DEVELOPER: In-house
Bob Churchill (Game and map design)
Roberto Cirillo (Game and graphic design)
Tim Swann (Programming)
INITIATED: December 1992
RELEASE: June 1993





LITIL DIVIL

Gremlin

Possibly one of the most delayed games in the history of the Amiga (it first featured on an ancient ACE cover eons ago), Gremlin's Litil Divil is at long last nearly ready for release after over three years in development. Originally the brainchild of artist Jerr O'Carroll (who has since defected to Core and produced Heimdall and Premiere for them), the long-awaited opus is a cartoon-style arcade adventure cum puzzle game, with Jerr's distinctive graphics providing the initial main 'hook'.

For what it's worth, the game's scenario casts you in the title role, as an ill-tempered demon trying to escape from the hellish underworld to which he's been banished. In a nutshell, the objective is to travel between the various puzzle rooms in arcade-style corridor sequences (avoid the water pits, falling flames etc), and then solve the riddles awaiting you at each location. There are around 50 puzzle rooms in total, broken down over five 'distinctive' levels. The corridor-based arcade sequences are packed with console-style gameplay elements, like hidden rooms and a plethora of power-ups and special objects.

If nothing else, Litil Divil to promises to be... well, different. It certainly looks like nothing else we've seen (except, of course, O'Carroll's other works) and might just break a few moulds if the gameplay matches up to its reputed originality and general off-the-wallness. We'll refrain from having to describe this weird-fest in any more detail until we have to in the imminent review, so for now here are a few choice picturettes to drool over until the game is released in April. Honest.







A-TRAIN

Ocean



It's been hailed as the biggest thing since SimCity - and although that may just be because it's been produced by Maxis, who penned the town-planning classic, there's plenty to suggest that A-Train may turn out to be just that. Actually, it's probably better described as a cross between SimCity and Railroad Tycoon, for as the name suggests, it's a railway building and management simulation type thing. BIG is probably the best way to describe this game, which comes with a manual thicker than Thompson's Local Directory and promises more gameplay depth than you've ever seen before.

Players start from humble beginnings, with a few pennies in their pocket to get up and running. Laying tracks, putting trains on them and organising profitable timetables is the first skill to master and then, if your service is a success, you can go on to build a city centered around your transport system. If the money keeps rolling in you can splash out on hotels, leisure centres and other subsidiary investments. If you become a big enough player you can gamble on the stock market to generate even more lucre. The more you earn, the more your empire grows, and so it goes on. Unfortunately the game is set in America - there's no British Rail simulation option, where players are awarded bonus points for cancelling trains and making the pork pies as manky as possible.

Although none of us have yet plucked up enough courage to try the game out (that big manual is scaring the life out of us), our sister mag PC Review raved over the original version from which this has been converted, and the slightly less prestigious Los Angeles Times said that it may be the best computer game they have ever played - high praise indeed. No doubt fans of games like Railroad Tycoon and Sim City (sorry to keep mentioning those two, but it's really the best way of describing it) will no doubt lap it up, though they'll have to wait a couple more months to do so, however, as Ocean is holding back the release for a little while yet. The One's review is a definite for next issue nevertheless. Stay on this platform

CHAMPIONSHIP MANAGER '93

Domark

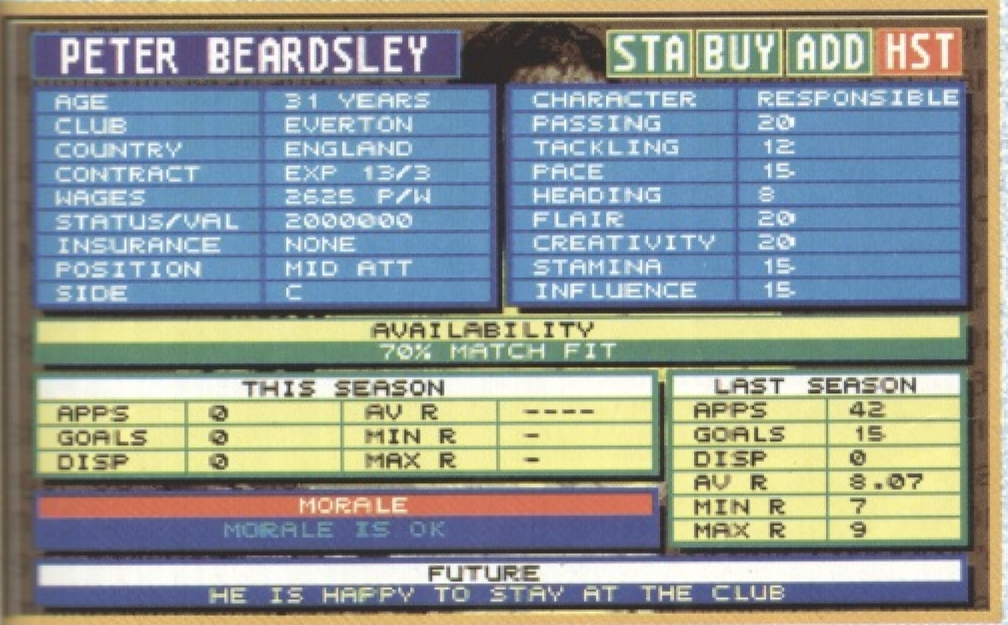
Not so much a full-blown sequel as an updated version of the popular original, Championship Manager comes at a time when the football management sim scene couldn't be more crowded. Gremlin's Premier Manager currently resides at the top of the table, having taken the crown from the previous leader, Graham Taylor's Soccer Challenge, and it's going to take the software equivalent of an on-form AC Milan to topple it. Domark's revised version of the original may not be the most attractive game ever, but it's likely to give Gremlin's more aesthetically-pleasing effort a run for its money by claiming to be more authoritative and accurate than any other sim on the market.

Created by two utterly fanatical football enthusiasts, Paul and Oliver Collyer, Championship Manager '93 offers much the same as its predecessor in terms of style and approach, with a bucketful of new features added. They include (deep breath) the new FA Premier League and Coca-Cola Cup (which stands in for the now defunct Domark trophy), authentic player information for all four divisions, all the new kits, the ability to buy and loan players from foreign leagues, selectable penalty takers, upgradable stadia, the inclusion of the new backpass rule, player of the year and man of the match awards, more realistic injuries and reams (believe of us, we've got them all written down here) of other minor improvements.



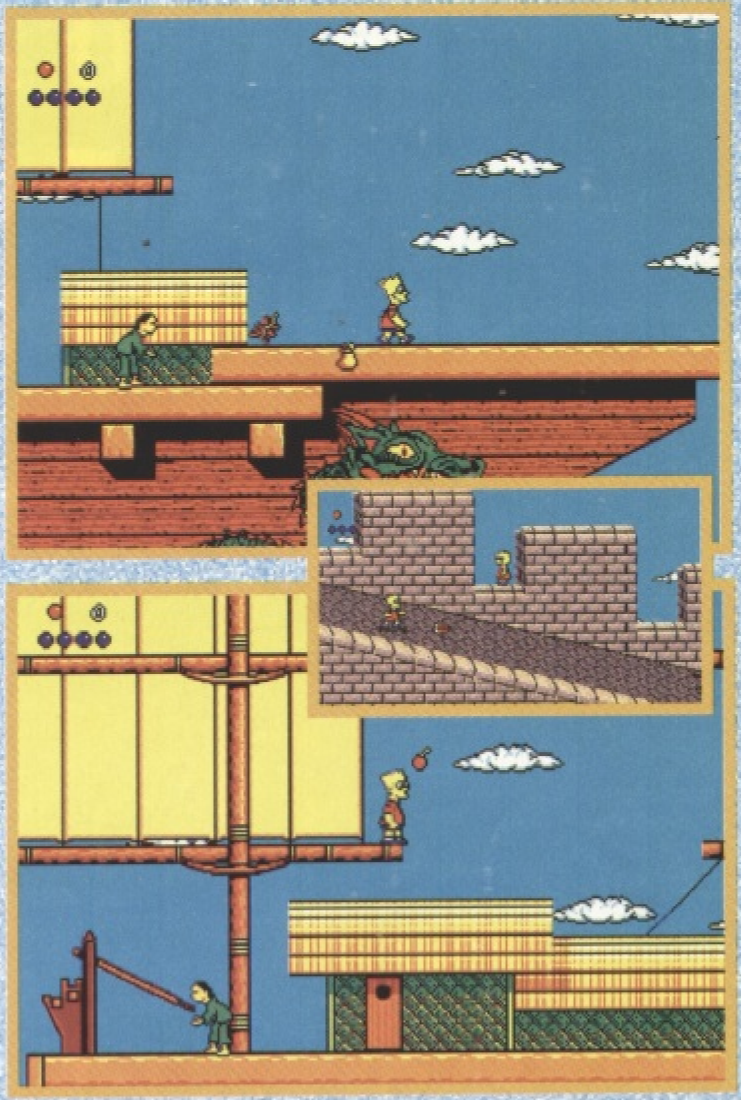








The original Championship Manager came in for some heavy criticism for its rather poor technical showing (the game consists mainly of text icons, tables and messages overlaid on a selectable digitised piccy and was originally written in Amiga BASIC), and this update promises little improvement in that department, although we're assured the general speed of the game and its sonic side have been enhanced. Much of the work that has gone on here has been to increase the game's appeal to the Amiga-owning soccer enthusiasts who make up most of the genre's market. Since football manager games still (and, we have to say, somewhat strangely) continue to be almost guaranteed chart successes, it's fair to say that this one won't be the last - but will it be the best? We're only a month or so away from finding out...



BART VS THE WORLD

Acclaim

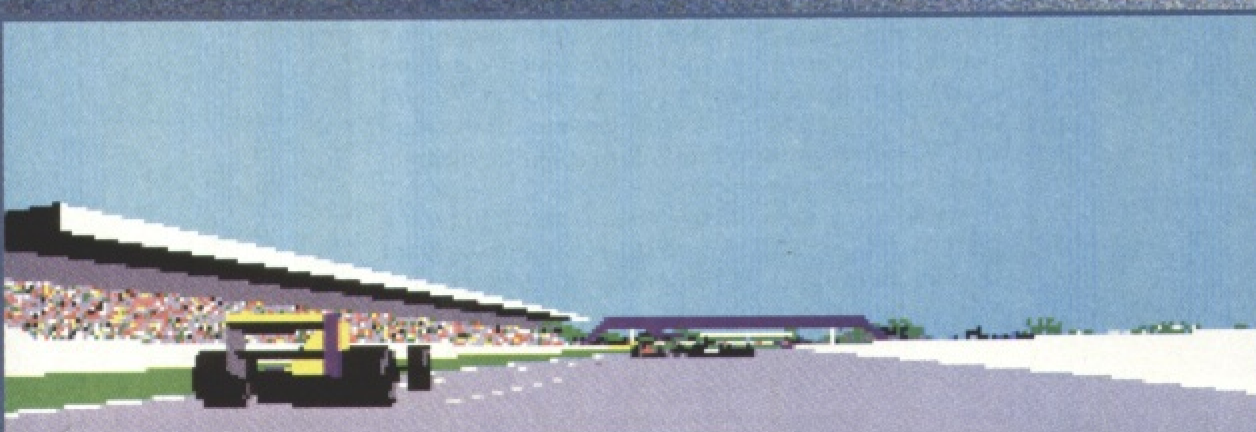
After Ocean's less-than-successful first attempt at bringing Matt Groening's blockbusting TV family to the Amiga with Bart Vs The Space Mutants, official licencees Acclaim (who produced the Simpson's spin-off Krusty's Super Funhouse) have decided to handle the next Simpsons outing themselves, with a game that once again is being ported across from the popular Nintendo original. This time round it's not ravenous space monsters but the evil power plant owner C.M. Burns that Bart and co are battling against, after the balding despot packs the family off on a perilous round-the-world trip in the hope they'll never come back.

Like Space Mutants, Bart Vs The World is a multi-stage platform romp (gosh, where do these companies keep getting their ideas from?) that sees the the proud underachiever travelling through China, Hollywood, the Pyramids and the South Pole in an attempt to get back home, while avoiding the attentions of Burnsy's scheming relatives in each country, who have been ordered to see the Simpsons off once and for all. Though most of the action takes place on scrolling platform-based backdrops appropriate to the location (in China, for example, you run around on a giant junk ship and skateboard across the Great Wall), there are interspersed puzzle sections, such as a sliding tile game, a fruit machine and a variant on that old playing card favourite, Match Pairs.

Bart Vs The World has been converted from the NES by Arc Developments, the same team that handled the Space Mutants game for Ocean - and early peeks suggest that the main thrust of the gameplay is very similar in style to that of its predecessor. However, it's still to early to judge and the promise of sackfuls of sub-games suggest that this time round we should get somewhat more in the way of varied gameplay. We shall see.

WHY THE NEED FOR SPEED?

As an introduction to our all-new Updates section, which looks specifically at enhanced A1200 versions of previously released software, we let Simon Byron loose with an A1200 and a sack full of games so he could report back on how the Amiga that everyone's shouting about can improve your gaming pleasure.



Here at The One we couldn't care less about MIPS, fast RAM, AGA chips and other assorted boring techno-jargon which anorak-wearing trainspotter-types use to communicate with each other. In fact, we can't tell the difference between a RAM cache and a cashpoint but we're not ashamed. Oh no. We're rather proud, if truth be told, because this means that we get to play and review all the latest games and not get stuck with ray tracers, spreadsheets and other oh-so-boring programs which serve no useful function at all. When the A1200 was released with its thirty-two 'bits', immeasurable amounts of colour and more Mhz (what?), the only thing we were interested in was: (a) the price and (b) how good the games were going to be.

Well, it's been a few months now since the launch of Commodore's much-praised super Amiga and we still have yet to see any original products released which truly make the most of the machine's capabilities. Stuff like Zool, Lethal Weapon and Nigel Mansell may have added colours, extra parallax and a turn of speed but what your average A1200 owner wants to see is games which are available exclusively for his machine, something with which he can impress his ordinary Amiga owning mates with, right?

Well, in a sense, yes, but until the summer, when we should see a few brand-spanking-new releases developed especially for the A1200, it looks likely that the only bragging opportunity lies with games which play substantially better than the A500 version.

But how games are there which benefit from the A1200's immense power? Should you rush out and upgrade now or wait a few months to see how many exclusive games are released and the general quality of the software? It's a tough decision, that's for sure, and, to the untrained eye, it may look like you're better off just waiting and seeing. To those in the know, though, it's obvious that there are a number of games already on the shelves which are decidedly better on the A1200, compared with on the A500. And as far as compatibility goes, the majority of games which don't work are over a year old and probably not worth playing anyway.

What we're trying to say, then, is that the future of the Amiga definitely lies with the A1200 and existing Amiga owners should seize the chance to upgrade as soon as possible. Over the next couple of years we should see the number of exclusive 32-bit games snowballing, with cut-down versions supplied for the A500 and A600 owners. And if you upgrade now, chances are you'll own a few of the games listed over the next couple of pages which are drastically improved in one way or another on the super Amiga.





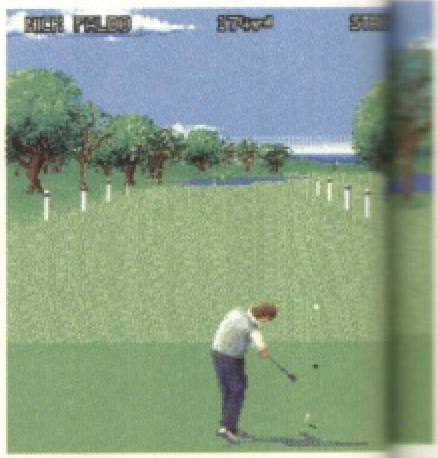
WING COMMANDER

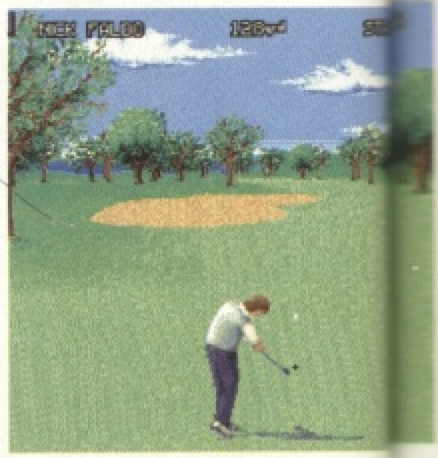
Mindscape

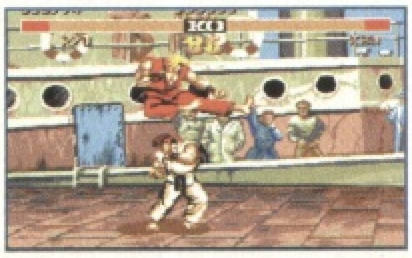
The PC game which everyone thought was impossible to convert onto the humble Amiga burst onto our shelves late last year to decidedly mixed reaction. Some (like myself) declared the game to be far too slow on your standard machine whilst others (like Dave) found the game to be "just fast enough to be playable". If ever there was an opportunity for the A1200 to shine, this is surely it.

And shine it does. Wing Commander on the A1200 is an infinitely better game than the standard version could ever hope to be. Having never seen the original PC game (I try to steer well clear of those things), it's impossible for me to make direct comparisons but I'm reliably informed that WC runs about as fast on the A1200 as it does on a moderate PC (that's a 386 to any of you who are interested). The animations aren't painfully slow anymore, the decompaction is accelerated and, more importantly, the 3D-combat sections are now elevated from the sheer jerkiness of the standard version to a respectable (and now playable) representation of space dogfights.

Whilst Wing Commander doesn't really show the A1200 at its best, it's improved enough to warrant reappraisal and I'm sure that prospective Kilrathi killers who were put off by the bog-standard jerky version will find this incarnation extremely pleasurable, in a non-pervy kind of way.







STREET FIGHTER 2

US Gold

As good as the standard Street Fighter 2 was, it was commonly regarded that the A1200 version should be something really special, a game which would stand up proud against the SNES cartridge and give us floppy owners something to really shout about. Initial versions of the game were incompatible with the A1200 but, we're please to report, US Gold has fixed whatever it was that was causing the problem and all new versions should come complete with a sticker that declares the game safe for all purchasers.

The major difference between the two versions is, unsurprisingly, the speed. Although the 16-bit version ran at a respectable rate, the 32-bit incarnation runs as fast a diarrhoea-ridden bloke on his way to a public convenience and, as such, plays better.

You can't help wondering that with a little tweaking, though, this version could have been so much better. If the program could check the available RAM and load as many Street Fighting characters or as much background scenary as possible straight into memory this would reduce the amount of disk accessing, making the time between games almost on par with the console version. Like I said, it does play better on a faster machine but you can't help thinking that an A1200-exclusive version is way overdue. If you're reading this US Gold then do us all a favour, will you?





MAGIC POCKETS

Renegade



Most arcade games are unlikely to improve in the speed department when run on an A1200 as programmers tend to 'lock' the frame rate to a maximum level to ensure that the game is consistent on all machines and never runs so fast so as to become unplayable. One game that could never be described as running too fast (or being too playable), though, is the Bitmap Brother's worst hour - Magic Pockets.

Another game which received mixed reaction from the computer press on its original release, few with any sense could argue that this rather dull platform romp had overdosed on speed. The sluggish nature of the game made for an unsatisfying and ultimately disappointing experience and I'm sure that many have consigned this to the back of the software shelf long before now.

Well, if you own both an A1200 and a copy of Magic Pockets, it's probably about time you dusted down the game and loaded it up, as the Bitmaps possibly admitted to themselves that all was not well in camp Playability and sensibly declined to lock the frame rate for faster machines, resulting in a hefty boost of speed and a gameplaying improvement on a 32-bit machine. The Bitmap Kid now actually moves like a kid and not some decrepit Zimmer-frame-bound old person and we actually found ourselves getting into the game with some enthusiasm.

Although Magic Pockets is by no means a game to buy to show off your shiny A1200 (it still lacks that certain 'something'), it's perhaps worth digging out and reappraising again in its new playable form. Try it, you might like it.

WHY THE NEED FOR SPEED?

NICK FALDO'S CHAMPIONSHIP GOLF

Grandslam

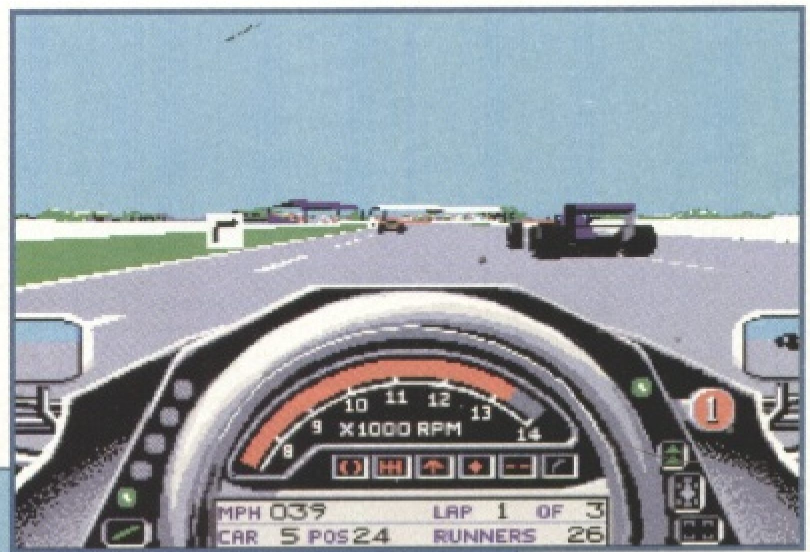
The standard version of this almost superb golfing game could in no way be described as slow so I wasn't really expecting a great deal on the A1200. How wrong I was.

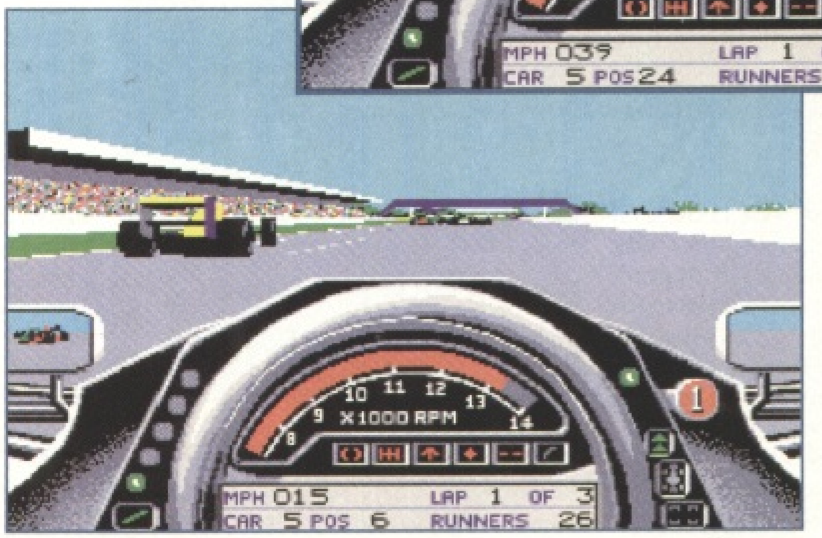
I'd guess that the average time the screen took to update in the A500 version was between two and two and a half seconds. It's amazing how much difference that short space of time can make to a game as, in most cases, the new position of the golfer is back on screen almost instantaneously (and that's no exaggeration) on the superior machine. Fluffed shots aren't nearly as frustrating (unless, of course, you're involved in a bet with a mate) because of the lack of waiting time before you are offered the chance to try again and the game as a whole moves at a breathtaking speed.

Grandslam are currently working on a 256-colour A1200 version (which should be out shortly - watch out for a full review in the Updates section), but I can help thinking that the extra colours are likely to slow the game back down to the standard A500 version. If they make a few adjustments to the control system (see last issue's review), though, the enhanced version could well leap into the number one spot in the Golf Simulation Hit Parade.

FORMULA ONE GRAND PRIX

MicroProse





If ever there was a game which didn't really need an A1200 to convey a convincing impression of speed, Formula One Grand Prix was it. The A500 version was so impressive that I don't recall seeing a magazine give it less than ninety percent and the subsequent awards and sales suggested that, for once, the public and the computer industry were very much in agreement.

If you thought that was fast, though, wait until you see F1GP shift on an A1200. Even you sat in a bath of Oil of Ulay for a week you'd never end up as smooth as this game is. The bends and hills are all even more realistic, the cars handle better and the whole game, from menu selecting to tuning your engine, runs much faster overall. A few passers-by who happened to be in the games room while we were playing actually fell over and had to be rushed to casualty with suspected broken limbs.

It really is an impressive display and this has set the standard for all future polygon games on the A1200. Unfortunately, though, the super Amiga version is likely to 'spoil' you because after playing the game in 32-bits you're unlikely to view the standard version with as much affection.

A few years ago, shops like Dixons and Currys used to leave the unimpressive Days Of Thunder game demo running on the A500 in-store, and people still bought the machine in droves. If the A1200 is to establish a huge user base like its younger brother, this is the game that will do it.

MONKEY ISLAND 2

US Gold



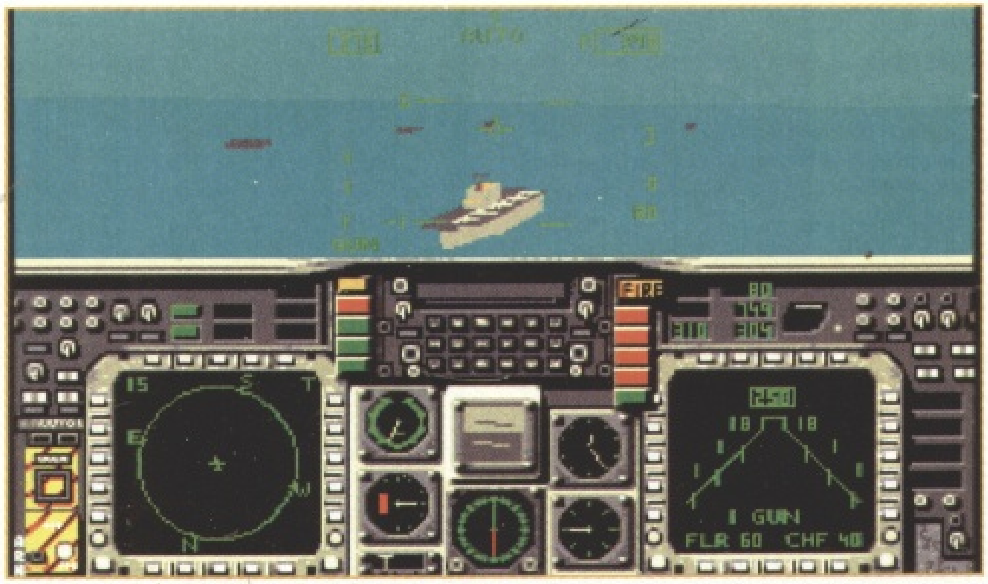
It's not only 3D games that can be improved by the A1200. Another thing that the machine is particularly good at is performing vast amounts of calculations in a small space of time, something a computer does when decompacting data into usable information. So games which arrive on loads of disks with mostly compacted data can also benefit from the A1200 extra sixteen bits, games like Monkey Island 2!

I've read in other magazines that Monkey Island 2 runs exactly the same on an A1200 as it does on an A600. This couldn't be further from the truth as everything about the game is quicker and more bearable. Right from the opening animations (you know, with the little monkeys doing a dance) you can see that things are definitely improved on the super Amiga - there aren't half as many annoying delays as the computer tries desperately to make sense of the recently loaded information before acting upon it.

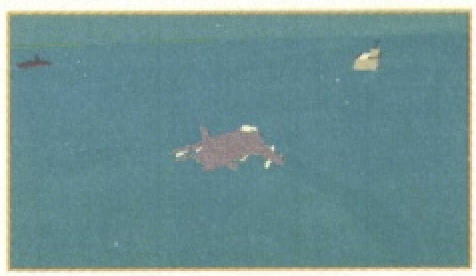


These little injections of speed improve the game no end. Everything, from the character animations to the musical changes, appear with the minimum of fuss, so much so that you'll soon be wondering why you accepted the thumb-twiddling opportunities of the A500 version in the first place.

WHY THE NEED FOR SPEED



AV8B HARRIER ASSAULT



Domark

Regular viewers will already be know that I violently hated this game when I was forced to review it last month. If Domark had placed a huge sticker on the box which said something like "Warning - This game is SLOW", they could still be taken to court under the Trade Descriptions Act because for something to be 'slow' it needs to be moving in the first place. Throwing a paper plane across the office was much more fun.

On the A1200, however, things begin to move at a fairly respectable rate. The mouse pointer actually keeps up with the mouse movements, planning missions doesn't take an eternity and the 3D-flying section of the game now updates considerably faster than the A500 version. It's all quite playable now.

What this serves to demonstrate, though, is the extremely bad programming of the game in the first place. Harrier on the A1200 runs only slightly faster than, say, Thunderhawk on the A500 and what we don't want to see is companies releasing shoddy games under the 'faster processor recommended' banner, just to make life easier for themselves. If people like DID, Core and Geoff Crammond can produce the results on a standard machine there's no reason for anyone else to get away with almost the same speed on an A1200.



INDIANA JONES AND THE FATE OF ATLANTIS

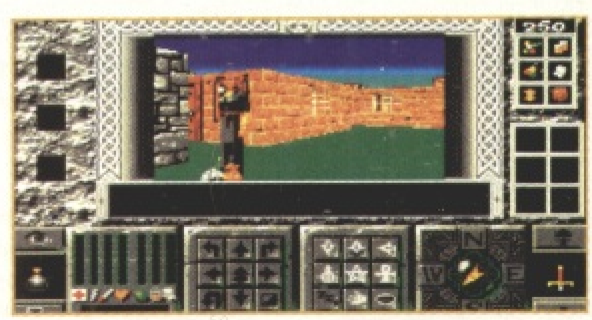
US Gold

Dr Jones's second stab at graphical adventuring produced a stunning game which was much praised by all. The absorbing plot and storyline entranced gamers everywhere which was a good thing, really, as anything weaker may have drawn attention to the game's inadequacies. Like Monkey Island 2, there were plenty of tea-making opportunities whenever Indy had to travel across a screen which contained more than a few incidental animations (the market place in Algiers is an obvious example). What this game could definitely do with is a faster machine. Cue the Computer With A Hat, the A1200 (? - Ed.).

Yep, in most respects this is the Monkey 2 situation all over again. The characters move about with much more enthusiasm, the decrunching takes considerably less time and the game as a whole plays at a much more acceptable rate. There are, on occasions, still a few slightly tedious sections but this never stopped the standard version being universally applauded. A definite improvement.

LEGENDS OF VALOUR

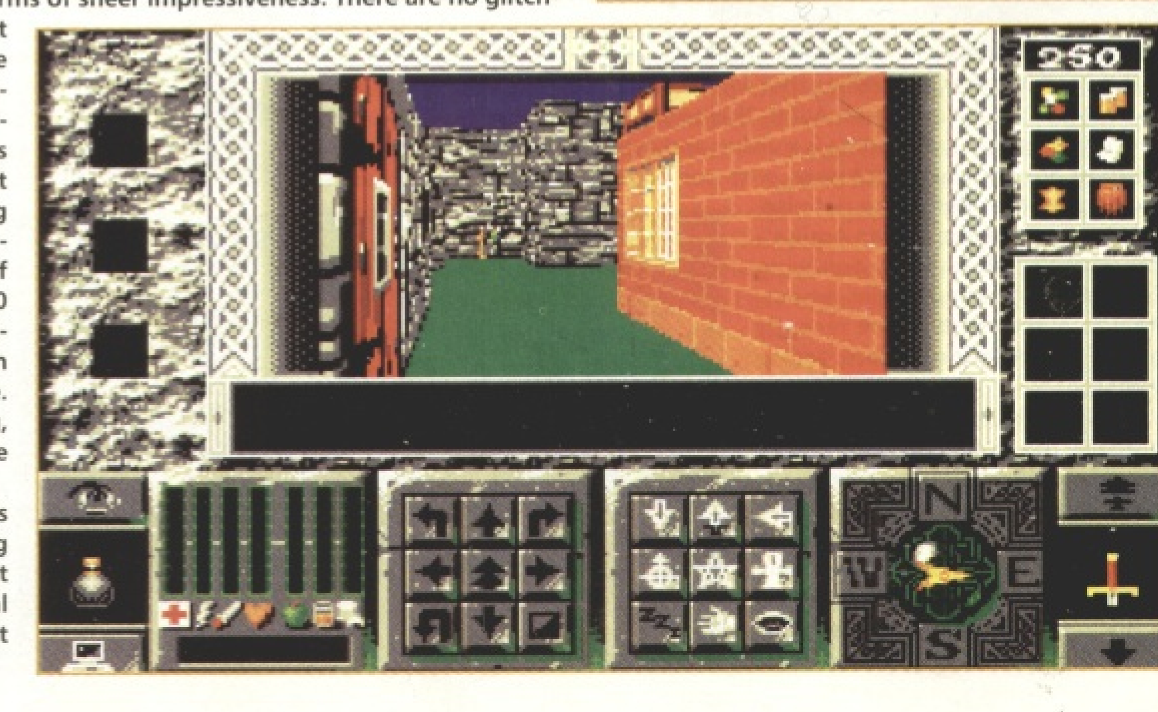
US Gold

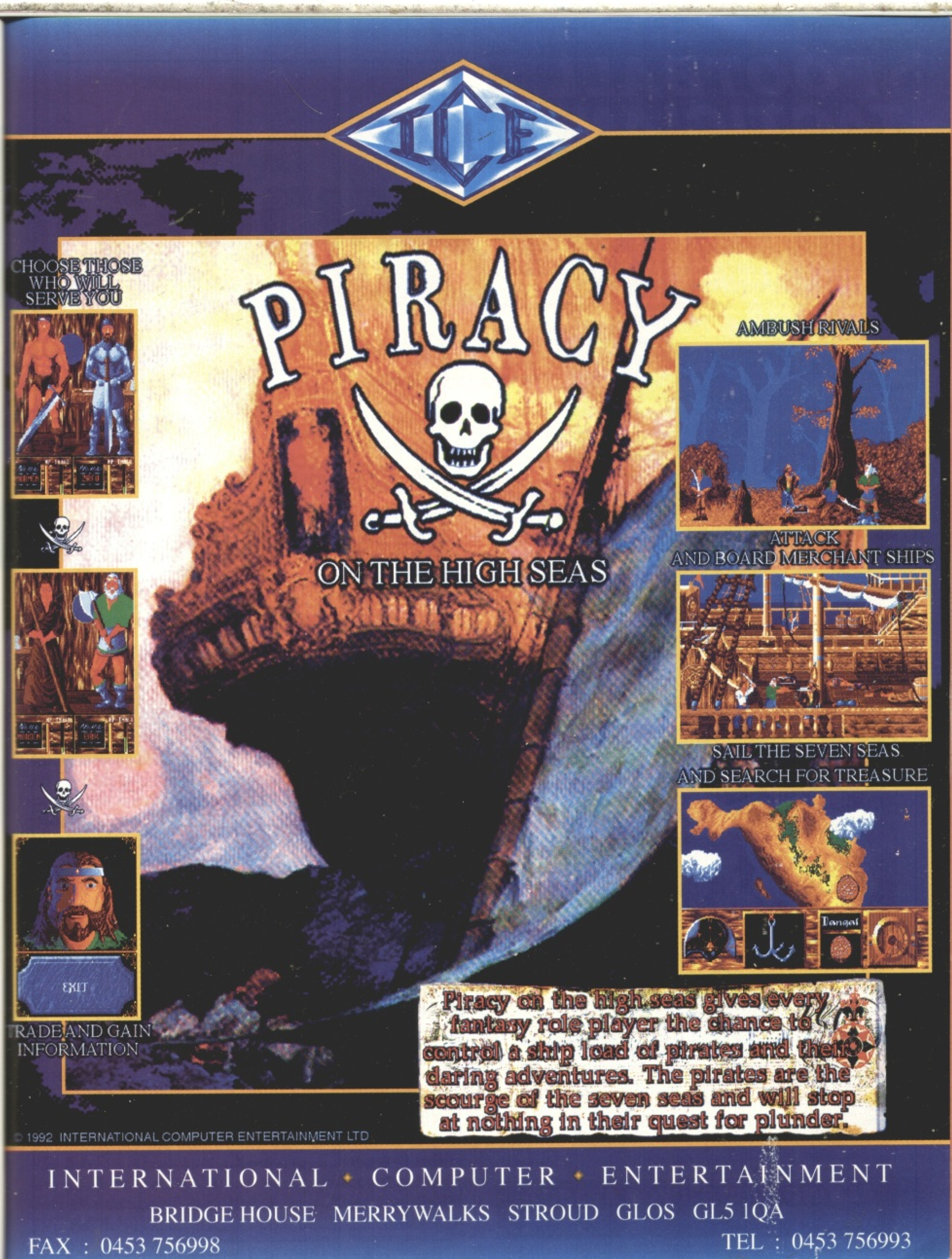


Kevin Bulmer and co certainly revolutionised the RPG genre with this impressive display of programming trickery which introduced a smooth texture-mapped world to the Amiga owner. On a standard Amiga the screen update was perfectly acceptable but I'm sure that most gamers would agree that a more life-like impression would be gained if the locations moved a little more speed.

A little more speed, try at least five to six times as fast! Blimey, this has to rate alongside F1GP in terms of sheer impressiveness. There are no glitches at all, everything moves at an almost unbelievable rate and to say that this is a revolution in computer entertainment would be a gross understatement - I haven't been this impressed in a long time. To be honest, you really need to see Legends of Valour running on an A1200 yourself because I can't honestly think of enough superlatives to do it justice. Words such as breathtaking, amazing could almost be considered insults.

LoV shows off the A1200's power more than anything else I've seen so far and must surely rank as an essential purchase for any new 32-bit owners.




ICE
CHOOSE THOSE WHO WILL SERVE YOU
PIRACY
ON THE HIGH SEAS
AMBUSH RIVALS
ATTACK AND BOARD MERCHANT SHIPS
SAIL THE SEVEN SEAS AND SEARCH FOR TREASURE
EXIT
TRADE AND GAIN INFORMATION
Piracy on the high seas gives every fantasy role player the chance to control a ship load of pirates and their daring adventures. The pirates are the scourge of the seven seas and will stop at nothing in their quest for plunder.
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ADVERTISERS INDEX

REVIEWS

March 1993

THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

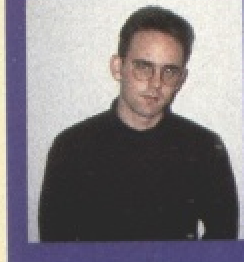
Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.



DAVID UPCHURCH
Dave makes out being an editor is too much work for too little pay but guess where our obviously poverty-stricken boss booked his summer hols this month? Bognor? Skegness? Nope, Dave wouldn't be seen dead in swanky resorts like these so he's off to the boring Bahamas, land of Manchester-style drizzle and congested motorways. The only good thing about this luxurious break is that Dave has to go through a series of embarrassing and painful injections and, to top it all, he has to pay for the privilege!



GARY WHITTA
Take a long, hard look at this creature for it is the last time you'll see him appearing in these hallowed pages. Yes, we're sad to report that turncoat traitor Gary Whitta is leaving The One to work on C&VG, EMAP's multi-format games magazine. Dave and Simon would like to wish Gazza the very best of British in his new position and hope that he works a damn sight harder on C&VG than he did for The One during this issue. And to prove we're not at all bitter, here's a cut-out-and-keep Gaz doll which captures the man at his most attractive. Simply snip around Gary's head with a pair of scissors, stick it onto a tub of lard and - hey presto - an instant Gary effigy. Now burn it.



SIMON BYRON
Simon is still finding the big city a touch overwhelming. London Underground, aware of his Bournemouth sickness, has erected huge posters which depict loads of people enjoying life in England's most celebrated seaside resort, much to our staff writer's dismay. Rather than being able to pop down the beach after work for a spot of Baywatch-style mooching around on the sand, he has to make do with an open-air swimming pool full of old plasters and ailment-inducing germs, surrounded by the exotic rumblings and smog-filled atmosphere of the London North Circular. Life, eh?

A1200

LOOK! NEW LOGO-TYPE THING!
Watch out for this - it crops up in every review telling you about the game on the A1200, and whether or not there are any major improvements when played on the new Wonder Amiga.

BODY BLOWS

Come in, Street Fighter II, your time is up. Gary Whitta squares up to Team 17's risky foray into the beat-'em-up genre - and watches it give US Gold's licenced effort a RIGHT kicking!



Right, here it is then. The full (and, we might add, utterly EXCLUSIVE) review of Body Blows from Team 17. Over the next four pages you'll find everything you need to know about the game, some blinding screenshots featuring ALL the fighters and locations and a Verdict telling you exactly how good it is. Now will you PLEASE stop phoning us up and pestering us about the bloody thing?

I don't know, if it's not one thing it's another. For months up until the release of Street Fighter II, all we got in The One office were phone calls from you lot - "When's it coming out? Is it the same as the SNES? Can you do the dragon punch?" When the game finally appeared on the shelves just before Christmas, we breathed a sigh of relief - but we weren't out of the woods yet. Before we knew it it was a ceaseless barrage of "When's Body Blows coming out? Is it better than Streetfighter? Can you do the dragon punch?" So this, once and for all, should finally shut you up. Fingers crossed.

For the record then - Body Blows is an undeniably brazen attempt to cash in on the Street Fighter II hysteria (although Team 17 claims that it was inspired more by an obscure Neo Geo game called Fatal Fury than anything else) in which nine super-hard fighting fellers and one female battle it out for no reason other than to have a bit of a laugh. Pick your own personal pugilist, invite round up to seven of your close chums and, as they say in the trade, FIGHT!

Body Blows offers two modes of play - in the one-player game, you select a good-guy fighter from a bank of four and set about working your way through the other six, hopefully knocking them off one at a time on your mission to wipe out your ultimate opponent, the evil Max. If you've got a pal or seven, however, you can make your own tournament game featuring two, four or eight human participants in a knockout contest.



Just like in Street Fighter II, each combatant has their own particular strengths, weaknesses and fighting style, along with a unique selection of special moves. They're easier to access than those in SFII, with no need to perform tortuous joystick maneouvres to access the big payoff attacks. And even if you're completely hopeless, each character has a default special move which is easily activated simply by holding down the FIRE button for a few seconds.



(Below) As well as a plethora of kicks, punches and special attacks executable from the ground, each fighter also has three attacks that can only be executed from the air. Flying attacks cannot be blocked by the victim - if someone comes leaping at you, your only defence is to get in first and knock them back down to earth - hard!



(Above) In tournament mode you can opt for matches that last for just one bout or the best of three, and choose from 60 second, 90 second and no-limit bouts. In the two former options, the player with the most energy when the time expires is pronounced the winner, while in the no-limit game, the winner is the first to completely KO his opponent, achieved in familiar SFII 'knock-his-energy-down-to-zero' fashion.





THE CONTESTANTS

DAN

A young gang-leader who knows every dirty trick in the book, Dan is fast, good in the air and able to deal with most situations. Unfortunately, he's not too hot at getting punched, so opponents should find it easy to sap his energy if they can find a way through his defences. Like Ryu in Streetfighter, he can chuck out bolts of electric energy if the mood takes him.

SPECIAL MOVES:
Super Roundhouse Spin, Awesome Uppercut, Electrobolt, Deflectorbolt.

NIK

Another young punk with his eyes on the title, Nik is the identical twin brother of Dan, and as such they have exactly the same moves and abilities. Nik and Dan hate each other, so you're always sure of a good scrap when these two get together.

SPECIAL MOVES:
As Dan.



KOSSAK

A big flabby powerhouse from the former Soviet Union, Kossak is a product of early genetic experimentation. He's super-heavy, super-hard and, as a result, a little slow to react to some situations. Fast opponents may be able to exploit his lack of speed.

SPECIAL MOVES:
Groundshock, Hammerfist, Superdrill.



YITU

Yitu is probably the fastest character in the game, possessing incredible lightning moves and cat-like reflexes. When he's at full tilt he's almost too quick to see, so always keep your guard up against him. If you can get through the blur of fists and feet, he's easily finished off due to his low hit tolerance.

SPECIAL MOVES:
Super-fast punch, 100m leap, Super-slide.



DUG

Another fat blubberguts, this reject from the pro-wrestling circuit can be devastating when he's on form. Like Kossak he is incredibly tough and his punches are like dynamite, but he's surprisingly fast for his size and most vulnerable in the air. One to watch out for.

SPECIAL MOVES:
Super Body Splash, Head Charge, Stretch Push, Earthquake.



Most attacks can be blocked, providing you're quick enough to react. There are two defensive postures, one for defending head and chest shots, the other designed to protect you below the belt. Special moves can be blocked, although they don't always completely protect you from the effects of the attack - if the attack is a powerful one, a block may only lessen the impact.

R E V I E W



(Left) Unlike Street Fighter II, you don't need a cheat mode to pit two versions of the same fighter against each other in Body Blows - simply switch Character vs Character mode to ON, and you can form any fighting combination you like - in this case, Ninja vs Ninja. Unfortunately, the graphical similarity means that it's sometimes tricky to tell who's who, so grudge matches are better settled by pitting Dan vs Nik, who have identical abilities but look different.





(Left) If you can identify a chink in your opponent's armour, it can be exploited to maximum damaging effect and points bonuses with a classy combination attack, rapidly following up kicks and punches with the right successive moves to ensure that the victim gets no chance to get his guard back up. There are mega-bonuses on offer if you can see off an opponent PERFECTly, without taking a single hit yourself.

(Above) Sampled sound plays an important part in the Body Blows experience, with an appropriate utterance to warn you of an impending secret move, and a bolshy statement from the victorious fighter at the end of a bout. Look out too for the cute animations in each of the backdrops - the programers were determined not to waste one single byte of graphics space.

T H E C O N T E S T A N T











JUNIOR

Thrown out of the boxing world for being too rough, Junior now satisfies his passion for extreme violence in the Body Blows underworld. His punching power is devastating, although his kicks leave something to be desired and is vulnerable below the belt.

SPECIAL MOVES:
Uppercut, Super Punch, Flying Punch, Right Hook.

MARIA

The only female combatant, Maria is a bit of a stunner and likes nothing more than a bit of fightin n' fumpin' when she's not wowing the fashion world on the catwalk, or something. Spanish in origin, she has the power to do the splits to amazing effect, although she doesn't hold up well after a few good punches in the mush.

SPECIAL MOVES:
Razor Spin, High Kick, Splits Trip, Flying Splits

MIKE

After a heavy day's trading on the world's stock markets, this executive boss type rolls up his sleeve and works off all that corporate stress with a spot of martial arts. He's very fast and possesses good all-round skills, although his strength is only average and is vulnerable in the air.

SPECIAL MOVES:
Whirlwind Roundhouse, Tornado.

MAX

The ultimate bad guy, he only appears in the one-player game as your final adversary. Max may look like just another fighter, but in fact he holds a dark secret. All other information on him is classified.

SPECIAL MOVES:
Wait and see.

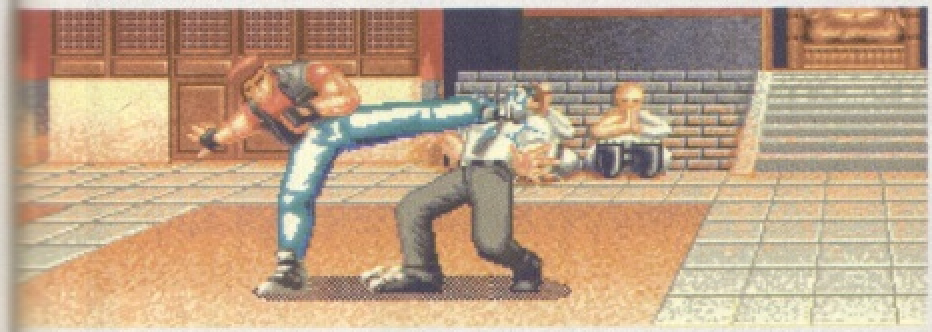
LORAY

After learning the Way of the Exploding Pint Glass at a remote Shaolin Temple in Thailand, Loray decided that his martial arts skills would be best put to use in the streetfighting world. So here he is, complete with an array of mystical moves that you won't learn down at your local sport centre's karate class. Fast and agile, he's a handful for anyone.

SPECIAL MOVES:
Dragon Flame, Spin Kick, Flat Hand, Short Roundhouse.



(Above) Body Blows features an array of special moves that, while for the most part borrow heavily from Street Fighter II (look out for direct copies of the Dragon Punch, Hurricane Kick and others), feature some of the most original fighting techniques we've seen. Among the most impressive are the Ninja's ability to vanish into a shimmering reflection of himself (excellent graphical effect), Dug's powerful floor slam that shakes the whole screen, and Mike's super-speed whirlwind that causes considerable damage to anyone caught in its wake. Oh, and we quite like it when Maria does the splits in the air. Phwoar.





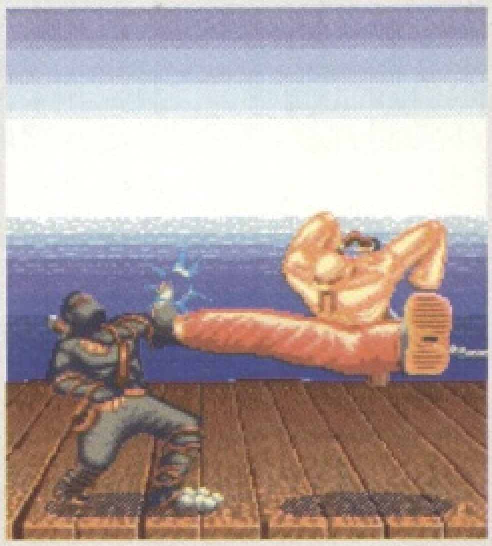
NINJA

This renegade exponent of the deadliest martial art of all is the only contestant armed with a weapon - in this case, a razor-sharp sword. When he's not giving you the closest shave you've ever had with his gleaming blade, he's summoning on ancient forces to make himself invisible and generally being very hard indeed.

SPECIAL MOVES:
Spinning Sword, Shadow Move, Super Shadow.



Body Blows' backdrops scroll not just to the left and right, but up and down as well, so the camera view follows the fighters as they leap into the air for flying attacks and come back down again. It's not a vital addition to the action (there's plenty of room to jump around whether the screen scrolls or not), but it looks nice.



THE VERDICT

Before we go any further, I wish to go on record as saying that I don't like Street Fighter II on the Amiga at all. I disagreed with the 89% we awarded it (something mid-70s was more to my taste) and am generally of the opinion that the game has sold more than it really deserved to on its own merits. Which is why it warms the very cockles of my heart to see something come along that really DOES deserve all the hype it's had and will inevitably show SFII up to be the mediocre beat-'em-up that it is. Yep, Body Blows is the business and no mistake. After three hits in a row, Team 17's gamble with a big-sprite beat-'em-up was their riskiest yet, and I don't mind admitting that I had my doubts about this one. Having just walked away (barely) from a solid day's ding-donging with the game, however, I'm pleased to report that Body Blows holds its own not just amongst Team 17's past efforts but against any beat-'em-up on any home machine. Okay, so it rips off Street Fighter II something rotten, but any clone that improves upon the original is okay in my book, and Body Blows does that in just about every respect. It's faster, smoother, tougher, has more variety and, most importantly, is infinitely more fun to play. If pushed, I'd have to say that this is only my second favourite Amiga combat game (IK+ is still tops with me), but it's a close-run thing. The action is fluid and instinctive, the special moves are easy to use and great fun to watch, and Mr Sheen must have been working overtime to give the game this much polish. The whole product reeks of quality with its sampled speech, oodles of options and general all-round user-friendliness. If you thought Street Fighter II was the business, think again - as a pure fighting game, this blows 99% of similar efforts out of the water with ease. Can these boys really do NO wrong at all?

Publisher: Team 17
Developer: *In-house*

£25.99 March

Joystick

MEMORY	DISKS
1Mb	3

GRAPHICS	93%
SOUND	92%
PLAYABILITY	93%
LASTABILITY	93%
OVERALL	92%

A1200

Body Blows is compatible with the A1200, although there's little extra benefit in the way of speed, colours, etc. However, Team 17 are discussing the possibility of a dedicated A1200 version, featuring even smoother animation and possibly even four fighters on screen at once. We'll keep you posted.

EXODUS
3010: THE FINAL CHAPTER

David Upchurch pilots the good ship Starlight through alien hordes in Demonware's strategy shoot-'em-up



The key to progress is using the raw components that you've mined from debris floating through space to create more complex components which in turn can be used to build space fighters, missiles, drones, etc. At the start of the game you have just a handful of bits and bobs in the ship's hold, and if you don't use them wisely you'll rapidly find yourself up a blind alley.

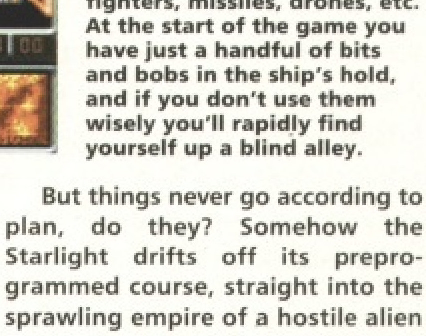
If you're an emotional sort then you might want to skip this opening paragraph. For it's my sad duty to inform you that the Earth, our beautiful blue-and-green orb, is dead. Once home to millions of diverse species of plants and animals, it's now just another barren rock floating through the void, bereft of life. (Depressing, innit?)

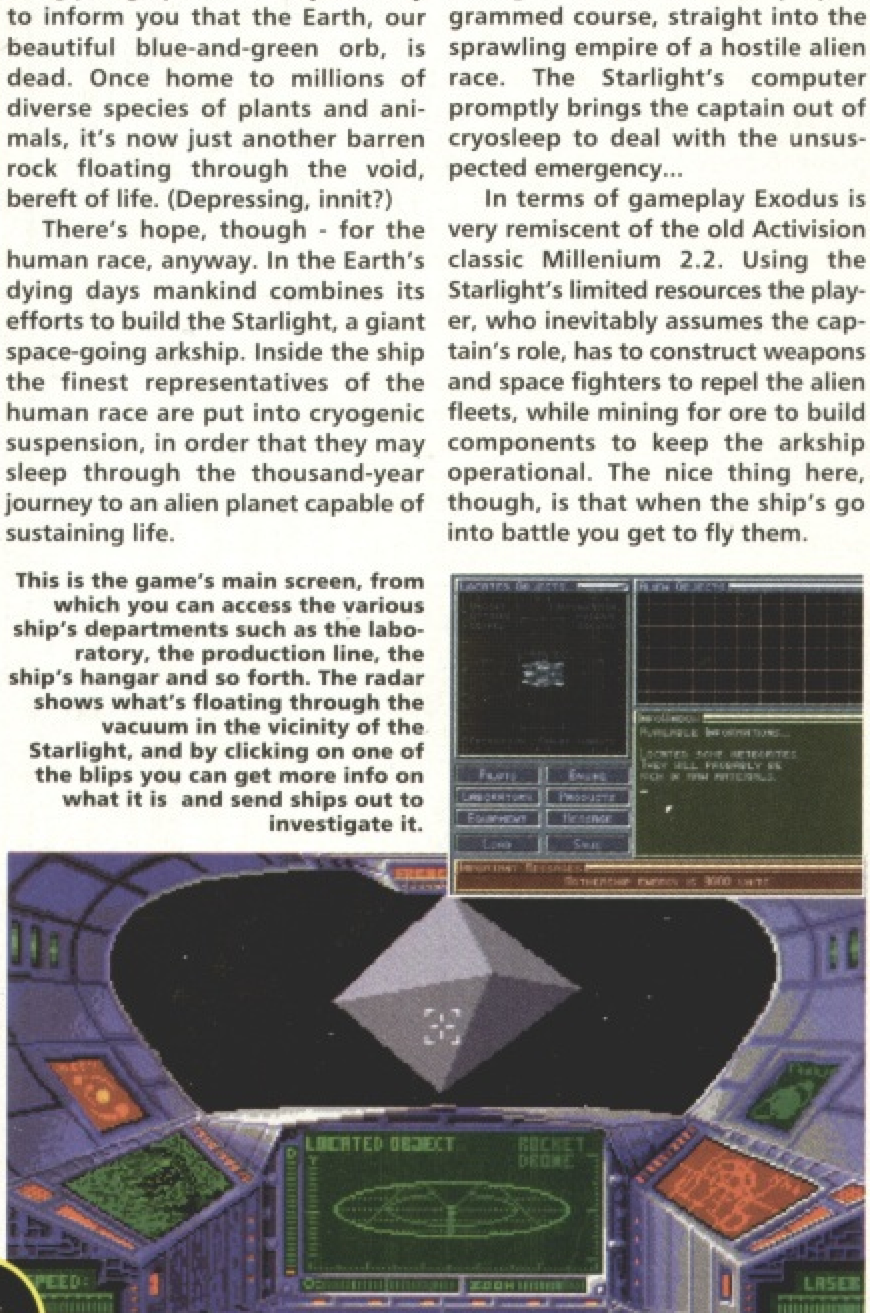
There's hope, though - for the human race, anyway. In the Earth's dying days mankind combines its efforts to build the Starlight, a giant space-going arkship. Inside the ship the finest representatives of the human race are put into cryogenic suspension, in order that they may sleep through the thousand-year journey to an alien planet capable of sustaining life.

But things never go according to plan, do they? Somehow the Starlight drifts off its preprogrammed course, straight into the sprawling empire of a hostile alien race. The Starlight's computer promptly brings the captain out of cryosleep to deal with the unsuspected emergency...

In terms of gameplay Exodus is very remiscent of the old Activision classic Millenium 2.2. Using the Starlight's limited resources the player, who inevitably assumes the captain's role, has to construct weapons and space fighters to repel the alien fleets, while mining for ore to build components to keep the arkship operational. The nice thing here, though, is that when the ship's go into battle you get to fly them.

This is the game's main screen, from which you can access the various ship's departments such as the laboratory, the production line, the ship's hangar and so forth. The radar shows what's floating through the vacuum in the vicinity of the Starlight, and by clicking on one of the blips you can get more info on what it is and send ships out to investigate it.





Once you've selected a target from the radar on the main screen you can equip any ships you've built and send them out to investigate. If you want you can play this purely tactically, giving simple orders to each ship telling the pilots to fight, wait and so on. It's more fun to take charge yourself, though, whereupon you're presented with this 3D view from the chosen ship's cockpit.

THE VERDICT

Although Exodus is similar to Millenium 2.2, it's nowhere near as involved or as involving. If you want a gauge to the game's depth you need look no further than the manual - it's just ten pages of larg print long. That said, it does take a while to get into Exodus, mainly because the aforementioned manual is annoyingly vague about what you actually have to do. There's a lot of fumbling about to begin with as you learn the game's controls by trial and error. Why couldn't Demonware have provided a short tutorial to guide you through the initial stages? This learning curve would've been bearable if the game was more forgiving but it's not - suffice to say if you foul up on your first 3D mission then you might as well restart the game, as you won't have enough resources left to carry on. The 3D combat bits have as much depth as the strategy bits (i.e. not much) but they're playable, though the objects are simply drawn and the impression of speed is poor. Exodus is one of those caught-between-two-stools games, but it's reasonably fun to play. If you like your strategy simple and punctuated with action then this should see you right.

A1200 Fully compatible. Apart from a slightly better turn of speed in the 3D sections, the differences are negligible.

Publisher: Demonware
Developer: In-house

£25.99 Out Now

Mouse/ Joystick/ Keyboard

MEMORY	DISKS
512K	2

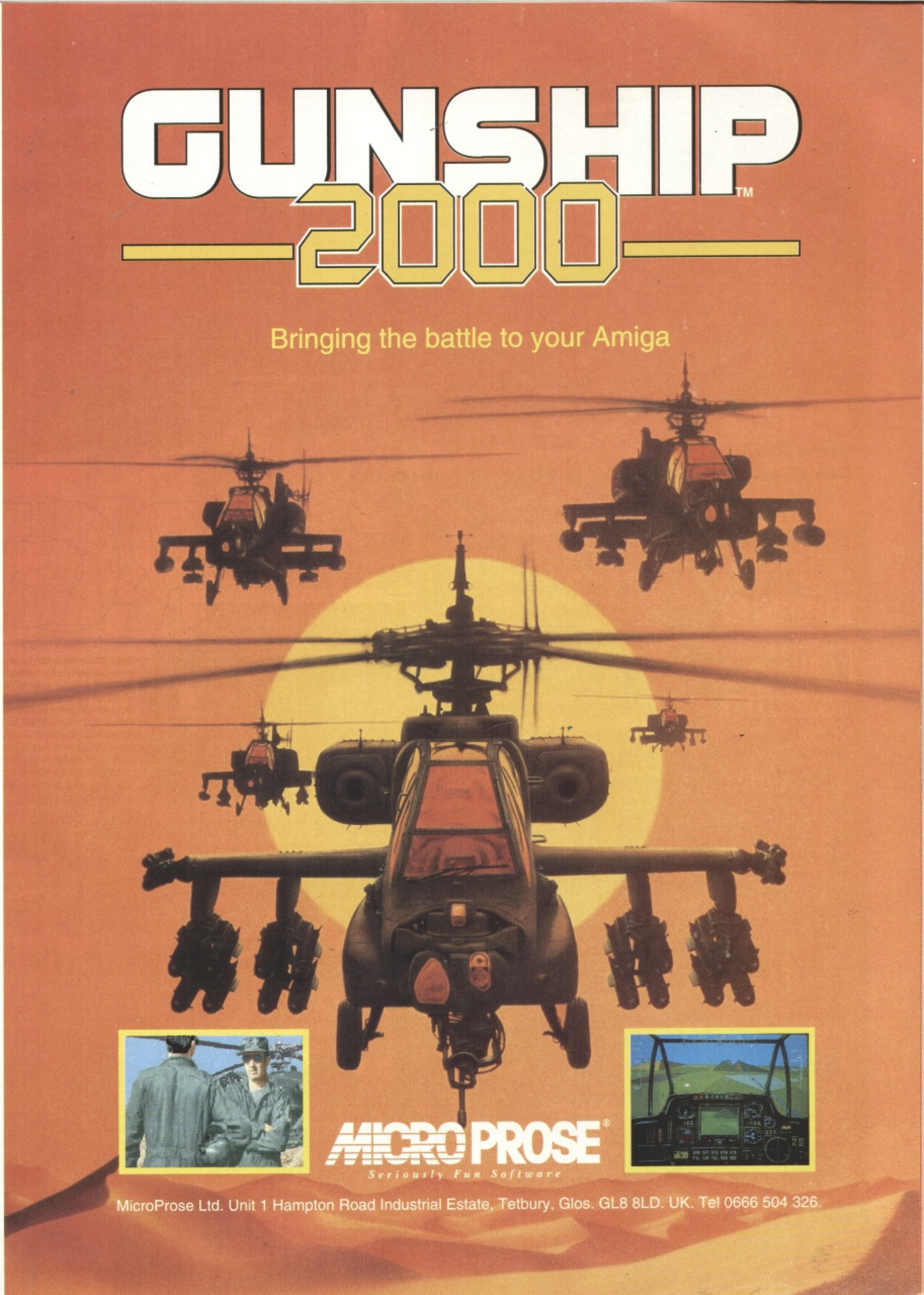
GRAPHICS 73%

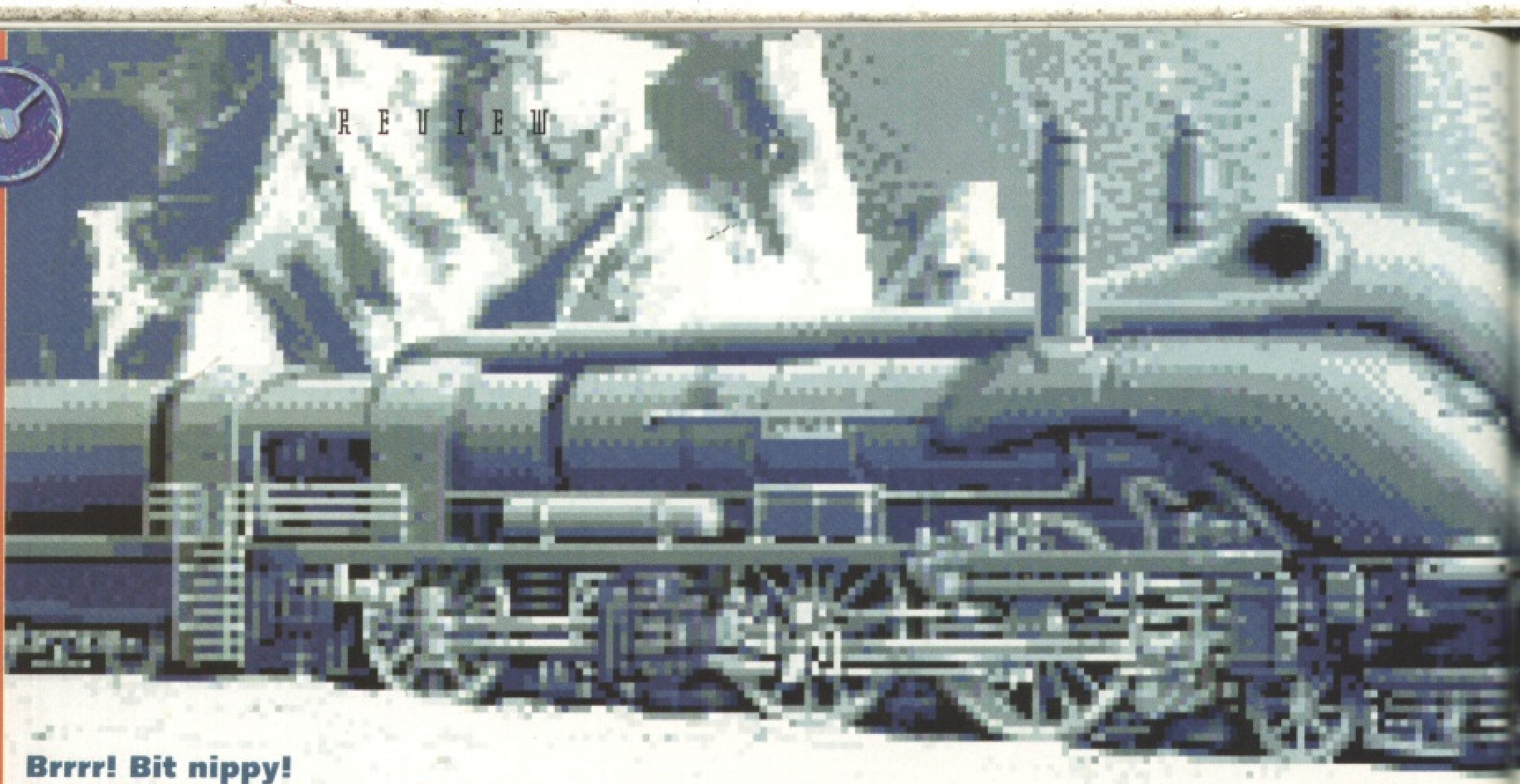
SOUND 70%

PLAYABILITY 75%

LASTABILITY 67%

OVERALL 71%


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Brrrr! Bit nippy!
DavidUpchurch catches the last train to Transarctica

TRANSARCT

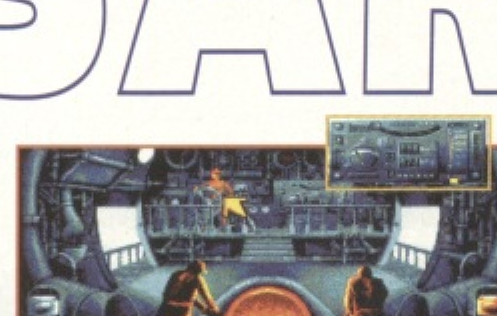
As a freezing wintery draft blows in from outside and my typing fingers go numb from the bitter cold, a game set in a world devastated by a nuclear winter is, quite honestly, the last thing I want to write about. Why isn't Dune 2 out yet? That would've been nice. Lots of blazing sun and baking sand. Lovely.

But I digress. Transarctica is a strategy game with a rather more interesting scenario than most. It all starts just a few decades from now, when scientists trying to halt the Greenhouse Effect explode atomic bombs at the North and South Poles, the idea being that they'd throw enough ice and dust into the atmosphere to help shield the planet from the Sun. But it all goes horribly wrong and rather than reducing the Sun's rays it cuts them off completely, plunging the planet into an eternal winter.

Civilisation as we know it collapses, to be replaced by a primitive feudal society where the Sun is nothing more than a myth. People huddle together in the scattered townships, travelling and trading between them aboard huge steam trains, the only viable form of transport left. This vital rail network is controlled by the sinister and mighty Viking Union.

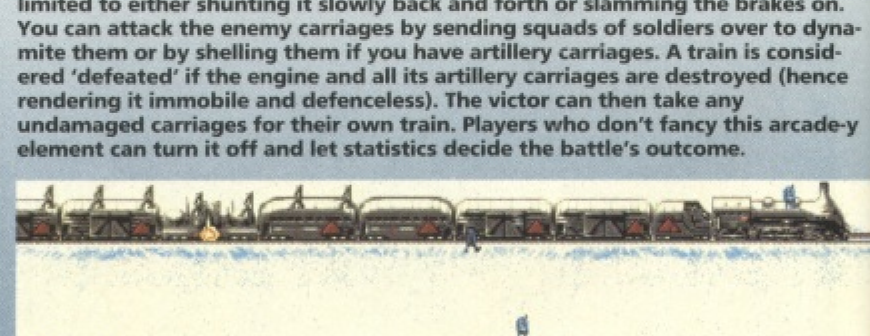
But there's one man who believes that the Sun is more than a children's story and, more to the point, has heard stories that there might be a way to bring the Sun back. This man is the Captain of the Transarctica, one of the Viking Union's mightiest steam trains, who turns against his former master's and sets out to find if there's any truth to the rumours. The Viking Union, fearful that their highly-profitable monopoly is under threat, send out Battle Trains to hunt the rebel down...

You, naturally, play the brave Captain. Transarctica is a weird game; while the bulk of it is heavily strategy-orientated trading between towns, battling Union trains, maintaining the Transarctica, etc - there's also a strong adventure element as you try to find out how to unlock the world from winter.



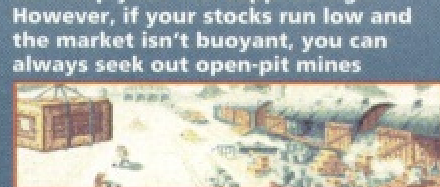
This is the Transarctica's engine room, and it's here that you discover the finer points of train driving. By clicking on the two burly workmen in the foreground you can stoke up the boiler, but remember to look at the control panel (inset) to make sure that you're not building up too much pressure in the boiler or kaboom! The control panel also lets you set the train's speed.

(Below) Should you encounter a Union train you're taken into battle mode, with the two trains sitting alongside each other. Your control over the Transartica is limited to either shunting it slowly back and forth or slamming the brakes on. You can attack the enemy carriages by sending squads of soldiers over to dynamite them or by shelling them if you have artillery carriages. A train is considered 'defeated' if the engine and all its artillery carriages are destroyed (hence rendering it immobile and defenceless). The victor can then take any undamaged carriages for their own train. Players who don't fancy this arcade-y element can turn it off and let statistics decide the battle's outcome.

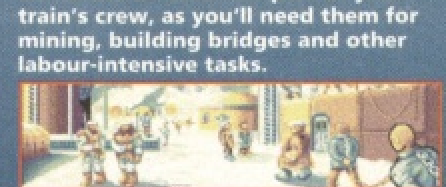


THIS TRAIN WILL BE CALLING AT...
Each town you visit specialises in one special function. You'd be advised to have a pen and paper by your side when you play for taking notes, otherwise you'll end up getting very confused and wasting a lot of valuable time - not a good thing as the Union constantly tightens the net on you. Here, then, are a few of the stops you're likely to make...

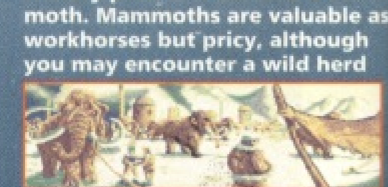
TRADING POSTS
The most common settlement. Goods are bought using your train's valuable coal reserves, and by wise trading you can keep your fuel supplies high. However, if your stocks run low and the market isn't buoyant, you can always seek out open-pit mines



SLAVE MARKETS
Those too weak to fend for themselves in Transarctica inevitably become slaves. It's a nasty fact of life, but slaves are an essential part of your train's crew, as you'll need them for mining, building bridges and other labour-intensive tasks.



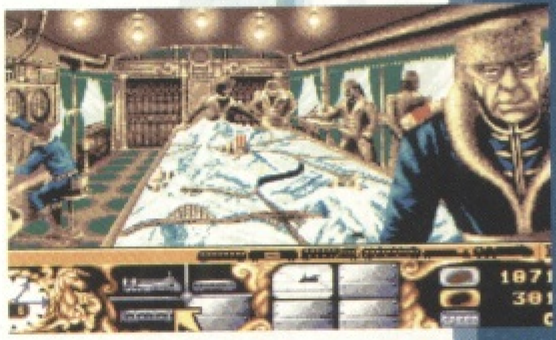
MAMMOTH FARMS
One of the few animals to survive is the elephant, which has regressed down the evolutionary path and become a mammoth. Mammoths are valuable as workhorses but pricy, although you may encounter a wild herd

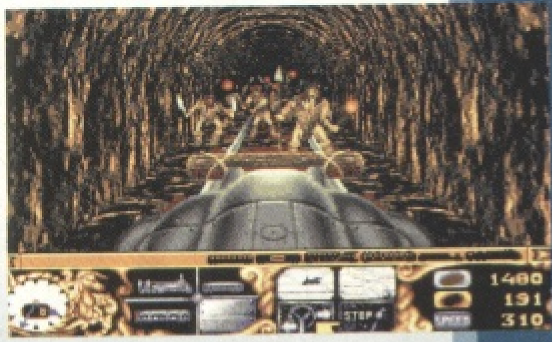




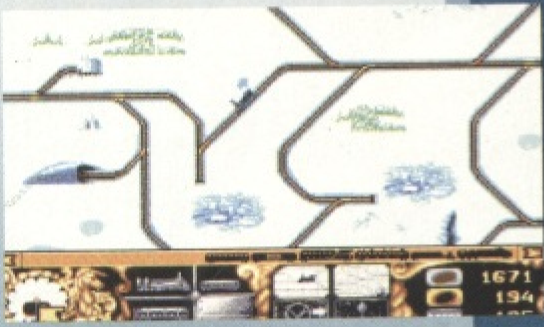
ICA

(Below) One of the Transarctica's carriages has been converted into a makeshift 'war room'. From here you can consult a tactical map of the world, dispatch spies to nose in on what the Union chiefs are up to and send line-inspection cars down the track. These cars act like 'probes', scouting out unknown territory while the Transarctica sits safely in some siding





From time to time random events occur, and these are depicted using attractive static screens. Here the Transarctica has been attacked by mole men while travelling through an underground tunnel, potentially resulting in a loss of men and equipment. Other screens depict anything from a sighting of a mammoth herd to an encounter with Nessyr!



This map of the rail network is where you spend most of your time. By clicking on the points in the track you can change your train's direction, and using the icons at the bottom of the screen it can be given simple control instructions such as stop and reverse direction. If you hit the end of a track the game automatically stops the train for you, so you don't have to worry about plunging into a crevace or anything like that.



This is the Transarctica Captain's private carriage, where you (as Captain) can access stats on the train by clicking on your secretary Kolotov, save/load an earlier game or, if things are going particularly badly, commit suicide using the revolver on the desk.

ENGINE YARDS
When you start the game your train consists of little more than an engine and a single carriage. Although you can attack Union trains in the hope of stealing some of their rolling stock, an easier way of extending your train is by buying from these engineers.



GOSSIP TOWNS
Some towns specialise in nothing more than good old-fashioned gossip, which is just about the only thing that's free in Transarctica. It's in places like this that you can learn clues as to how the world came to be plunged into darkness and can be returned to the light.



THE VERDICT

If you're a strategy gamer who, as a kid, yearned for a big Hornby train set-up like in the telly adverts then you'll probably go mad over Transarctica. The rest of us, though, may not be so keen. The game concept is refreshingly original but the execution is so 'clunky' and unpolished. All the sprites move around in jumps, like they're pawns on a Chessboard, and throughout the scrolling is horribly jerky. At times you get the awful feeling that you're playing an AMOS game rather than a finely-honed piece of machine-code. Most annoying is the occasionally dodgy response (or, rather, lack of it) to your mouse clicks, which can be frustrating in the heat of battle. Accept these rough edges, however, and you'll discover that Transarctica is not half bad. It's no classic by any stretch of the imagination, but there's enough crisis management going on to keep you on your toes and there's a definite thrill to piecing together clues about how to bring back the Sun. The only really painful gameplay element is the endless train shunting - why couldn't the game's designers have made it so that you could set a destination and then leave the computer work out the route for you? As it stands, Transarctica is a fair game, but it's only going to appeal to the converted strategist or/and train freak.

Publisher: Silmarils
Developer: In-house

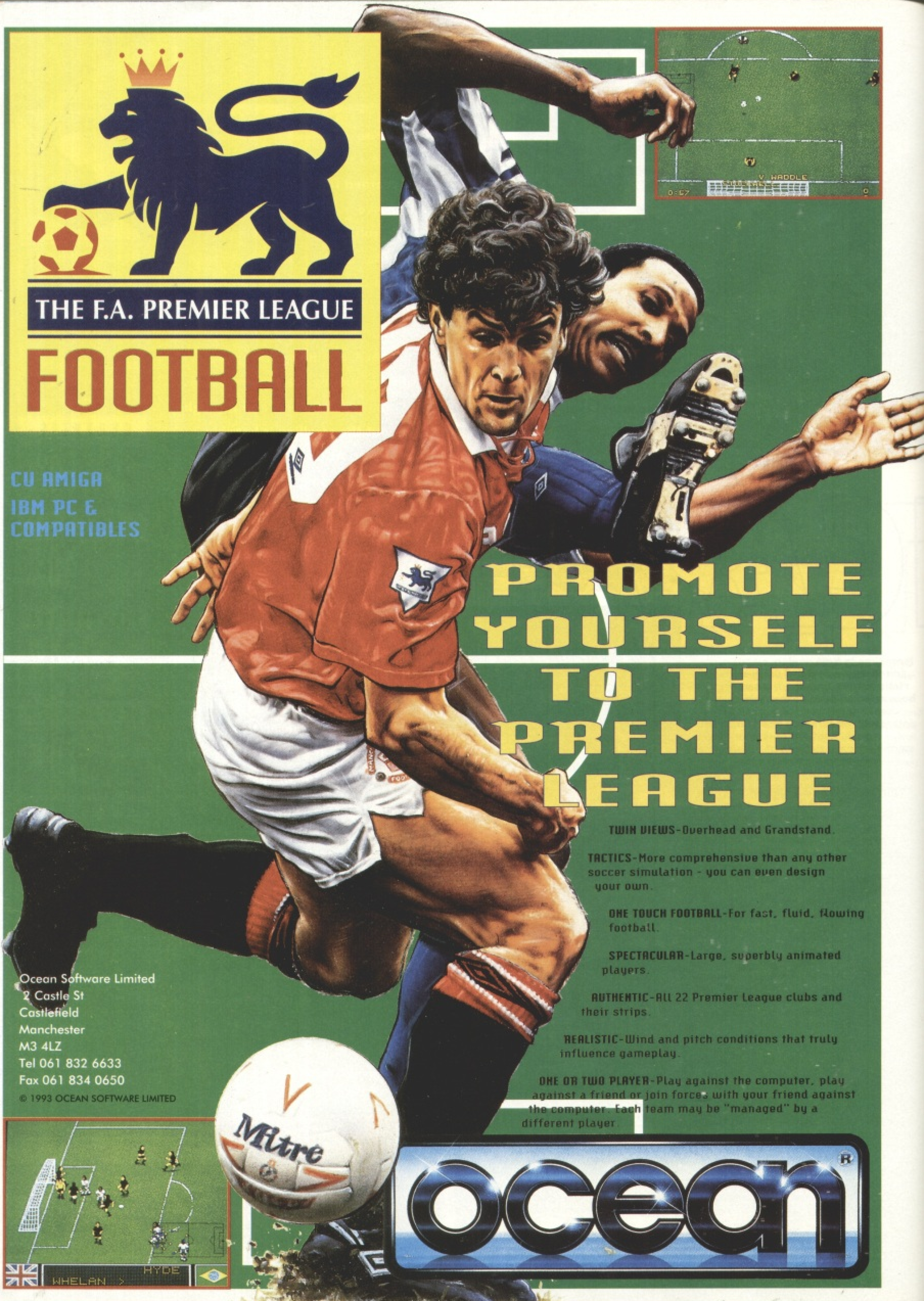
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Mouse

MEMORY	DISKS
512K	2

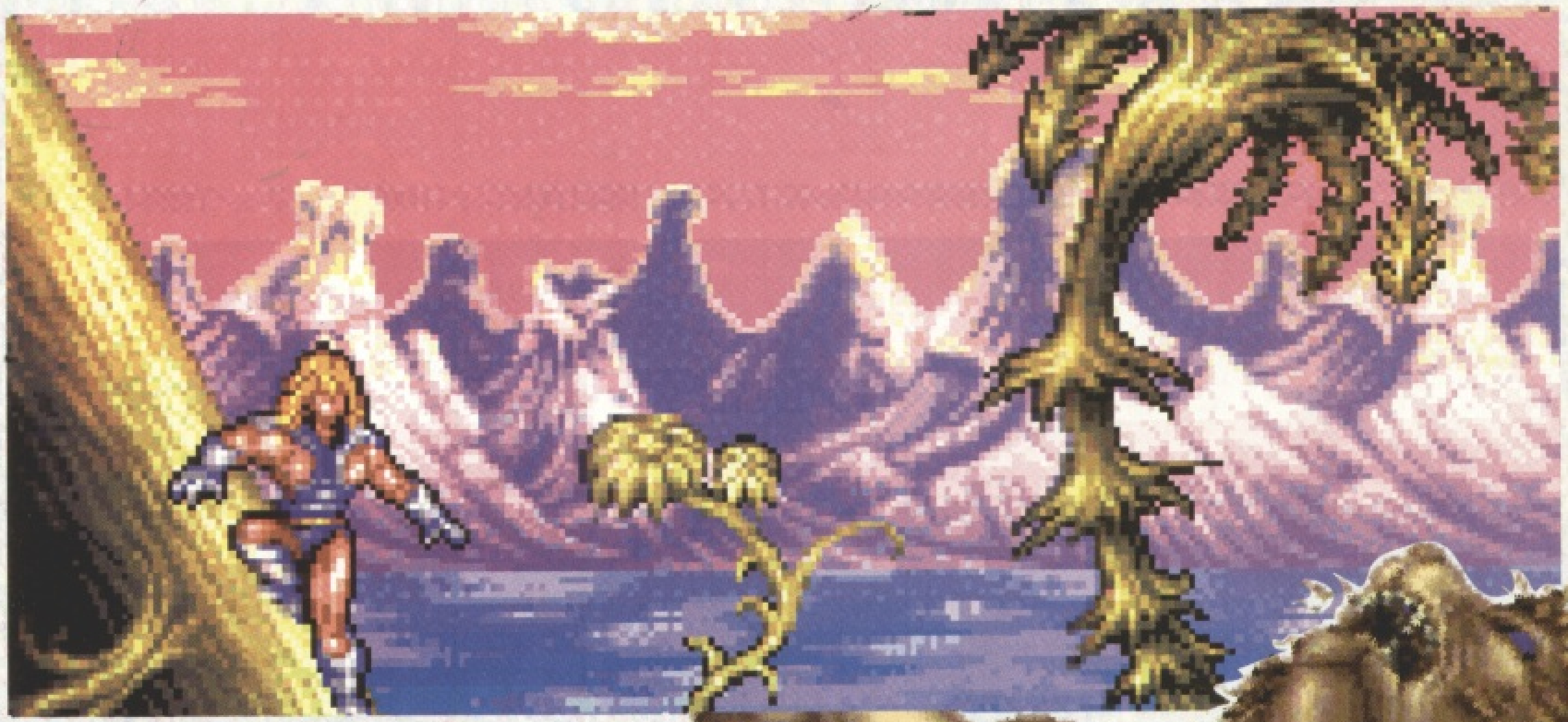
GRAPHICS	54%
SOUND	48%
PLAYABILITY	64%
LASTABILITY	79%
OVERALL	67%

A1200
Transarctica is not compatible with the Super Amiga, sadly. However, Silmarils are planning a specific 256- colour A1200 version in the near future so keep an eye on Updates for news.-



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If you thought you'd seen the last of these hack and slash games then think again because Simon Byron's got news for you which you should all like.

LIONHEART

Thalion are on a bit of a roll at the moment. What with the excellent No Second Prize and the forthcoming Ambermoon, the German software house look set to conquer all genres. Between those two games, though, falls Lionheart, an attempt to out-wrestle whatever hack-and-slash-'em-up platform adventure is currently recognised as being the bee's knees. Come to think of it, there isn't really much competition in this field at the moment. A gap in the market, perhaps?

The plot tells of how Vladyn, a feared warrior who prefers to spend the majority of his time drinking and fighting, is dragged from a local watering hole by a few of the king's guards. Unbeknown to Vladyn, the Lionheart - a symbol of mystical power - has been stolen by someone called Norka and if the king doesn't show the trophy to his people at the 'Showing Festival' (which sounds to me like the game boys and girls play at school) then his ability to rule will be seriously questioned.

Vladyn isn't initially interested. The task sounds a bit too hard and the reputed fortress that the perpetrator of this crime has surrounded himself in conjures up some completely scary images. Unfortunately, though, Vladyn's woman, Ilene, happened to be worshipping the sacred treasure at the time and was promptly zapped, turning her to stone and the cure for this condition can only be found in Norka's land.

So, Vladyn's adventure has two objectives, the most important being to return the Lionheart to the King. Of course, if Vladyn can find the remedy for his missus then he's laughing. Let the games begin...



A good opportunity to rest and take out the opposition is provided by these handy bars which serve as ideal platforms to take out some of the static creatures. If Vladyn passes up on these valuable opportunities then the chances are he'll soon be attacked from all angles as a new wave of dragons burst onto the screen.



The purpose of this section is to run alongside the huge ark and eventually climb onto it, where yet more platforms awaits you. Before Vladyn reaches the huge vehicle, though, there are a number of evil dragons which will try their damndest to put a stop to his ideas by constantly bombarding him with fireballs.

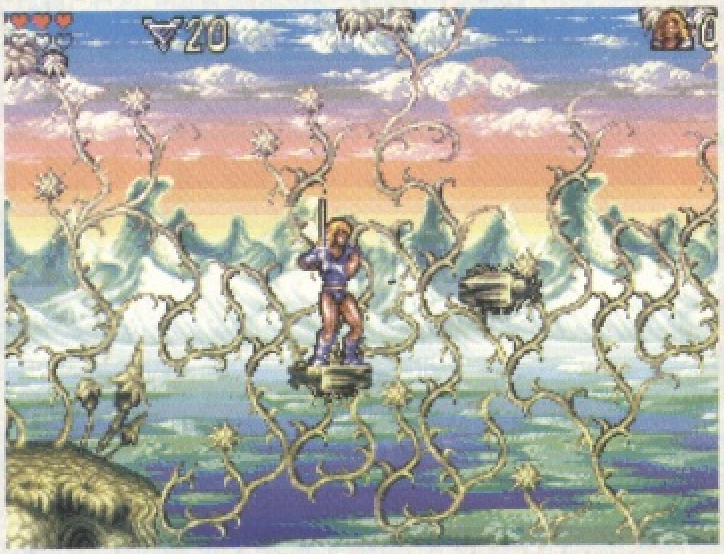




Potions can be found deep where you least expect them but it's often worth taking time out to pick them up as they usually reward the player with a well-needed energy top-up. The choice between going for the potion or leaving it be can often be pretty tough as there are usually an above average number of guardians or spike-infested areas protecting the tiny vials.



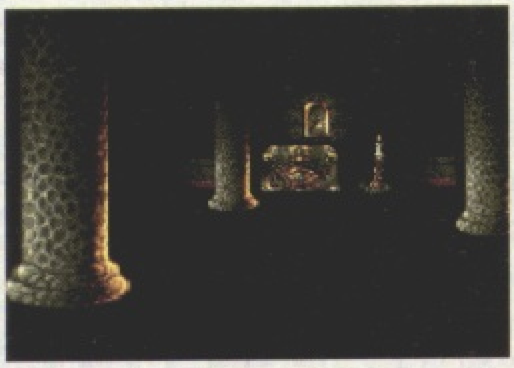
The huge levels may prove daunting at first but there are numerous restart points throughout which never really put the player back so far as to make it frustrating. Another plus in the game's favour is the way that any creatures who have been disposed of never reappear when you retrace your steps, again ensuring the gamer never becomes too annoying.



There are a number of ways for Vladyn to traverse the levels but this must surely rank as one of the weirdest. These beetles usually move along a fixed track and often huge areas are populated by a huge group of them requiring some pretty accurate jumps if you are to reach the other side of the ravine with your insides still inside.



After the early horizontally-scrolling section you face this breakneck ride on the back of a kangaroo-like creatures. These obedient mammals follow Vladyn wherever he may go meaning that you can leap into the air to fend off the nasties, safe in the knowledge that there will always be a moderately safe saddle to land back onto.



The long intro tells how Vladyn's adventure begins. It starts off ordinarily enough but it soon becomes apparent that the team behind Lionheart are also the folks beavering away on Ambermoon, as this section shows. Everything here is displayed in smooth-scrolling 3D as Vladyn creeps cautiously towards the chest in the background.



There's some tricky block manipulation to be done on your way to the Lionheart. The volcanic level brings with it a sea full of lava. The only way to traverse these fatal sections is to slide some lava-resisting blocks across the molten fluid by jumping on one edge of the brick, thus causing it to slide in the opposite direction - a tricky manoeuvre at the best of times.



They don't call him Vladyn Agility Surname for nothing, as you can see. The thick vines that litter the landscape come in handy mainly for crossing huge gaping holes or sliding down long drops in safety. Whilst on these ropes, Vladyn can still slash with his sword so travelling by this method isn't as tricky is it looks. In some locations Vladyn can even climb up onto them and do a convincing impression of a tight-rope walker, for all to appreciate.



Not all the platforms in Lionheart look safe to jump on but you'll discover that Vladyn sometimes has to leap from the most unlikely bases. These leaves, for example, come in two varieties, the solid type which are perfectly happy to allow anything on and off or the more hazardous rotating kind which only remain safe to use for a short period of time once Vladyn has stopped them spinning with a blow from either his feet or his sword.

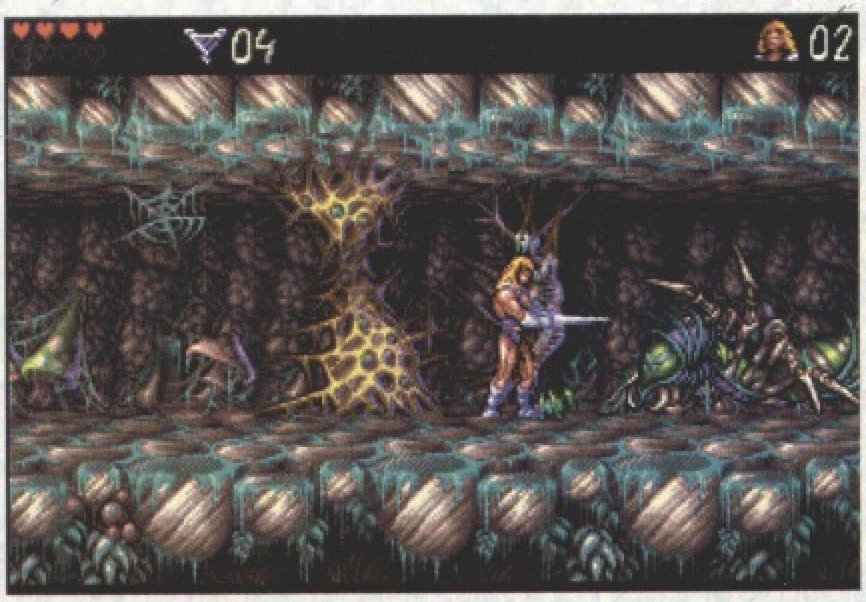




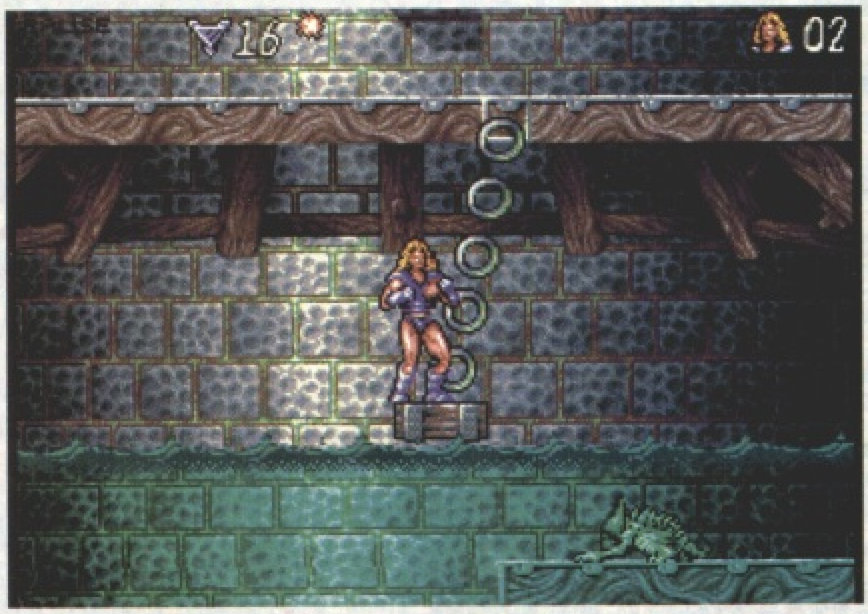
I normally can't see the point of having stupid little points-awarding bonuses as, for me, they serve as a distraction from the main game objective. In Lionheart, however, collecting one hundred of these tiny Thalion logos will boost Vladyn's maximum energy reserves by one heart, meaning that he can take a few more hits from the vicious creatures before he finally pops his clogs (although actually they're sandals).



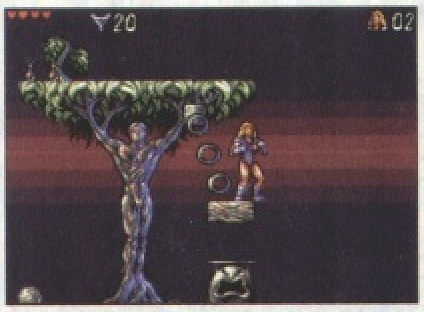
Although the king promises Vladyn full use of the state's dragon to assist his journey, it rapidly becomes obvious that much of the adventure is going to have to be solved on foot as the dragon is captured by an enemy airship before Vladyn has time to prepare himself. Vladyn's initial task is to seek out the cave which leads to an underground labyrinth, but it isn't going to be easy.



For those of you who think you're hard enough, Thalion have provided three difficulty levels; normal, hard and the excellently entitled Lionhard (oh, that crazy German sense of humour). These levels not only increase the number of harmful creatures which roam the levels but also physically alter the layout of the platforms, making a hard game truly different to an easier one. This is an excellent feature and Thalion is to be applauded for giving the gamer such value for money.



An example of the diversity of the levels can be summed up with this screenshot. Just when you've started to get used to the huge horizontally scrolling levels, the game chucks in this tricky little beauty which takes some time to get the hang of. The level is only about three screens wide, the idea being to reach the top of the tower with you bodily parts still intact. Trouble is, though, there's an ever advancing tide of water which rapidly climbs towards Vladyn and drowns him almost on contact.



Okay, so Thalion can't be one hundred percent original all the time but who cares? The inevitable appearance of these swings brings with it a whole new range of traps and challenges. Most swing slowly enough for Vladyn to be able to leap on and off with relative ease but they are usually in the vicinity of some pretty nasty adversaries which spit energy zapping globules, knocking the fearless warrior into the vast pit below.



By pushing up on the joystick whilst in the air, Vladyn can be made to clasp onto any solid ledges nearby. This can prove extremely fortuitous when the fearless warrior is knocked from a ledge or forced to take a long leap of faith and it can often mean the difference between life and death. The creature hovering above Vladyn is probably one of the nastiest to deal with as he mercilessly follows the adventurer wherever he travels.

THE VERDICT

Judging by the comments we received regarding the coverdisk demo we ran back in November, it looks as though there are many out there who are eager to get to grips with Lionheart and the good news is you're not likely to be disappointed. This is, without a doubt, the finest example of its kind, mainly because it actually tries to introduce some degree of originality into the gameplay rather than simply being content to just bombard the gamer with large sprawling levels and calling it 'a challenge'. That's not to say that Lionheart isn't large - because it is - or, indeed, a challenge as the difficulty levels provide a level of longevity the likes of which we haven't seen before. The added incentive to discover Ilene's remedy is a welcome inclusion because if you complete the game without it, you are treated to a successful, yet depressing end-of-game animation as Vladyn, although triumphant, realises that he has to face the rest of his life without his true love (ahhhh!). The variety of the game is amazing - one minute you can be swinging from vines, hacking at monsters, the next leaping up a giant tower as a bursting river creeps higher and higher, constantly threatening you with instant death. The music, too, is suitably dramatic, with an amazingly orchestrated soundtrack. On the downside, though (yes, there has to be one), there really are truly frustratingly tough parts of the game and I'd make sure your windows are double glazed before you attempt the Ark level especially. Still, challenge has never been a bad thing and you'll always be back for more after you've calmed down. If you haven't gathered by now, Lionheart is a game which deserves pride of place in anyone's collection. Buy it or be sad.

Publisher: THALION
Developer: In-house

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joystick

MEMORY	DISKS
1Mb	4

GRAPHICS	91%
SOUND	92%
PLAYABILITY	92%
LASTABILITY	91%
OVERALL	91%

A1200 Things occasionally slow down when there's quite a few sprites on-screen on the A600 but - you guessed it - the A1200 handles everything with ease so the game flows at a consistent (and zippy) rate at all times. Yippee!

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UNIVERSAL



As Dracula fever sweeps the nation, Ocean has signed up not just the blood-sucking anti-hero, but him and another five of his monstrous buddies! A-haunting we will go, with Gary Whitta...

If there's something strange in your neighbourhood, who ya gonna call? Well, you could try giving Dan Aykroyd and his pals a buzz, but if it's some serious ghost-busting you're after, Professor Van Helsing's your man.

The vampire-hunting hero of Bram Stoker's classic Dracula has, if the scenario of Ocean's latest arcade adventure is anything to be believed, been putting himself about a bit beyond just the borders of darkest Transylvania.

In fact, in his time he's vanquished not just the Count, but also the Wolfman, Frankenstein and his bride, the Mummy and the Creature from the Black Lagoon. All six of the hideous baddies have been banished beyond the reach of man to a nowhere-place where they can do the mortal world no harm. With the aid of an ancient gem, the Bloodstar, the foul creatures are kept safely locked away in their own little universe.

But not for long. While the Bloodstar may have banished the monsters, it won't hold them at bay forever - which is why, every so often, someone must enter the monsters' lair, recover the Bloodstar and, if you will, re-banish them to ensure they don't escape.

The perilous duty was handed down on Van Helsing's death-bed to his son, and from him to his - you, Van Helsin's grandson Alex, the Indiana Jones-lookalike bequeathed the task of tackling the six ghouls one more time.

Do you possess the bottle to venture into the creepy isometric-3D homesteads of some of the creepiest characters ever to grace the silver screen? Now's your chance to find out...



Though the monsters are a pain, the game's real threat comes in the form of the multitude of traps and pitfalls built into the landscape. Spiked floor tiles are the most common, but equally deadly are the holes in the floor that spew out flame and eject spears at unpredictable time - any encounter with such a trap leads to instant death, so a combination of split-second timing and pixel-perfect dexterity is the order of the day. Use that jump button wisely.



Each if the six Universal Monsters has its own domain, and to exorcise him you'll need to find one piece of the shattered Bloodstar (there's one piece for each, by a fortunate coincidence) and a specific object relevant to that character - Dracula, for example, is seen off by a crucifix, while a harpoon destroys the Creature from the Black Lagoon. Objects are obtained by searching the treasure chests that litter the scrolling rooms, so it's worth investigating every unattended bag or package you can find.

Since he can't carry weapons, Alex Van Helsing has nothing but his quick wits and reflexes to defend himself from the hordes of baddies that roam aimlessly around each world. Any contact with a baddy is energy-sapping, and since they can't be killed your efforts are best concentrated simply on keeping out of their way. However, since this generally entails lots of pixel-perfect leaping from platform to platform, this often isn't quite as easy as it sounds.



NSTERS



(Left) As well as treasure chests, there are oodles of objects to be found, picked up and put to good use. The most common of these are keys, which come in three colourful varieties (green, red and silver) and are used to unlock corresponding doors, and magic potions, again in three colourful varieties - green reveals any hidden platforms that may be lurking around, red makes you invincible for a short while and grey freezes all the baddies in the current room, thus making it considerably easier to navigate your way around them. And of course there's energy-replenishing food, a map of the level and that piece of the Bloodstar all waiting to be discovered.





An arcade adventure just wouldn't be an arcade adventure without switches, and Universal Monsters has got 'em in spades. Most walls have a toggle device secreted somewhere, but their purpose isn't revealed until you take the plunge and pull it. Generally they perform useful functions, like unblocking barred doorways and changing the direction of moving platforms to your advantage.

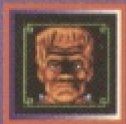


THE BADDIES

All six of the do-badders in Universal Monsters are, as the title suggests, lifted from classic horror flicks from Universal Studios. They are...



DRACULA
Enjoying a fair bit of vogue popularity thanks to Frankie Ford Coppola's cinematic outing, the Count lives in acreepy castle and can only be wiped out with the aid of a crucifix.



FRANKENSTEIN
Old boltneck hangs out in the Dungeons and is impervious to everything... except a common household spanner. A few turns with this on the bolts through his neck, and he's a gonna.



THE BRIDE
Frankenstein's better half - if you can call it that. Use a mirror to bump her off by showing her just how pig-ugly she is. She's got a face only a mother could love - shame she hasn't got one.



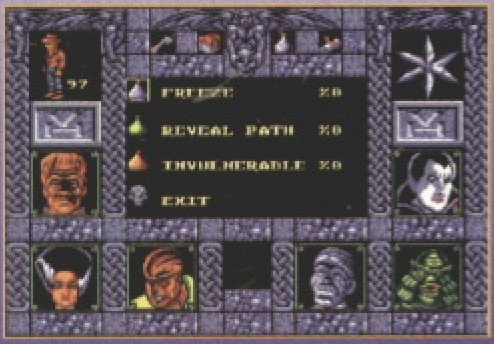
THE WOLFMAN
The first adversary you'll encounter, this half-man, half-beast villain is somewhere to be found in the creepy forest. Once he's in your grasp, he's dispatched with... you guessed it... a silver bullet.



THE MUMMY
Track this cool customer down in the Pyramids - but don't forget to arm yourself witht the Ankh (Egyptian religious type relic thing) first, because that's the only thing that'll work against him.



THE CREATURE FROM THE BLACK LAGOON
Eurgh. If you want to stand a chance against this gilled goon, you'll need to get your hands on a harpoon.



A pull-down menu is available at all times to give details of your inventory, showing any keys, potions, special items and pieces of the Bloodstar in your possession. If you've found a level map, it appears here in the central panel. Also, the status of the six monsters is on display, with their colour picture fading to black and white once they've been successfully captured



Trapping the lead bad guy on each level is no easy task, but one made easier for you by a helpful eye icon at the bottom of the screen's border, which opens and looks around whenever Dracula, The Mummy, Frankenstein's Monster or whoever is nearby. Once found, the evil-doer must be shepherded into a cage located somewhere in his maze-like domain and smote with the relevant object. But don't forget the Bloodstar - you need to collect all six pieces of it as well as banishing the six monsters to successfully complete the game.





Teleporter pads come in handy for whizzing from one part of the map to another in the blink of an eye, or even to access parts of the landscape that can't be reached by conventional methods of exploration. To use a pad once you've found it, you need only stand on it and press FIRE - the only problem, of course, is that you don't know where it's going to spirit you away to until you get there.

THE VERDICT

âDuring the long-forgotten glory days of the 8-bit Spectrum, Ocean had a fine reputation for producing some of the best isometric-3D arcade adventures that £7.95 could buy - Batman and Head Over Heels equalled, if not surpassed, the achievements set by Ultimate's Filmation series, and so it was with no small degree of anticipation that I approached this, Ocean's second stab at the genre after the superb Head Over Heels conversion. It's fair to say, however, that they don't make 'em like they used to. Universal Monsters can't hold a candle to the likes of Head Over Heels, but that said it's a darn sight better than most isometric-3D adventures available for the Amiga. But having said THAT, there isn't really much competition around. The only notable efforts of recent years are Voodoo Nightmare, Treasure Trap and Cadaver, and none of those managed to capture the classic spirit of the old 8-bit pioneers. What is it that makes an isometric adventure so hard to get right? If I knew that I'd be a rich man, but what I can say is that, while Universal Monsters doesn't quite hit the nail on the head, it delivers a fairly good wallop. It's big, tricky and packed with the kind of puzzles and traps that adventurous types lap up. If there's a complaint to make it's that the arcade side of things is a bit too challenging (i.e. bloody hard) for my taste, and some of this stems from the rather distorted sense of perspective portrayed in the graphics. It's meant to be a 3D game, but some of the perspective is very odd indeed, bearing a resemblance at times to those impossible structure paintings by Escher. It makes judging leaps into the unknown very hard indeed. Perhaps a little more graphical simplicity, rather than the over-detailed visuals on display here, wouldn't have gone amiss. It's a niggle, but only a minor one and one that shouldn't detract from your enjoyment of the game in the long term. To all Head Over Heels and arcade adventure fans it comes strongly recommended, even though the rest of us mere mortals should be wary of biting off more than we can chew with this one.

Publisher: Play Byte
Developer: In-house

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Keyboard/joystick/joypad

MEMORY	DISKS
512K	2

GRAPHICS	80%
SOUND	79%
PLAYABILITY	82%
LASTABILITY	85%
OVERALL	84%

A1200 Universal Monsters works fine on the A1200, but note that a 256-colour enhanced version is in the pipeline. More on that when it happens in Updates.

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FLASH BACK

After escaping from the nightmare of the jungle, Conrad finds himself in desperate need of a few quid. As in life, money isn't that easy to come by and the only way he can top up his funds is by settling down and finding a job. If only he knew where the Job Center was.



Simon Byron tries desperately to avoid making references to the Imagination hit of the same name as he journeys into the often harsh world of Flashback

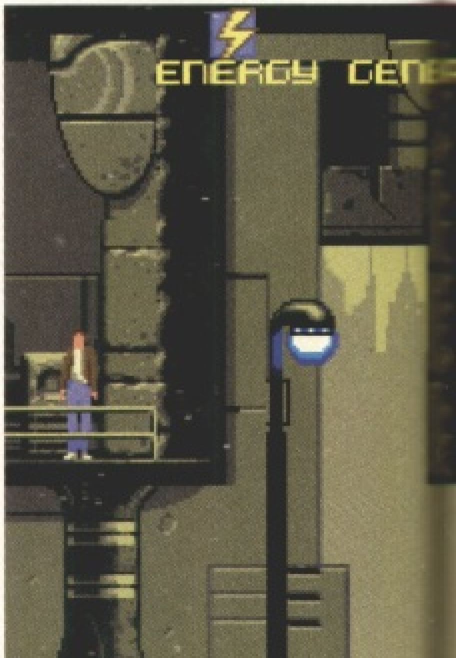
The hero of Flashback is Conrad, a dashing young scientist. Being an intelligent type of bloke he's very interested in the molecular compound of us homo sapiens so he invents a pair of special glasses through which the molecular density of anyone in his sight can be measured. To his horror he discovers that there are several beings who aren't exactly 'human' wandering about the place in disguise. The powers that be don't take too kindly to our hero's inquiries and decide to kidnap clever Connie and wipe his brain of all the sensitive info he has gleaned from these unusual shades.

Because he's so hard, Conrad soon manages to escape from the clutches of his captors and takes off on a flying hoverbike but, unfortunately, our leather jacket-wearing hardman is spotted and a group of enemy soldiers set off after him. Try as he might, Conners can't shake off these potentially death-inducing blokes and is shot down over a vast forest where he foolishly attempts to cushion his landing with the well known soft spot of his body commonly known as the 'head', knocking himself unconscious, the clot. This is where the real adventure begins.



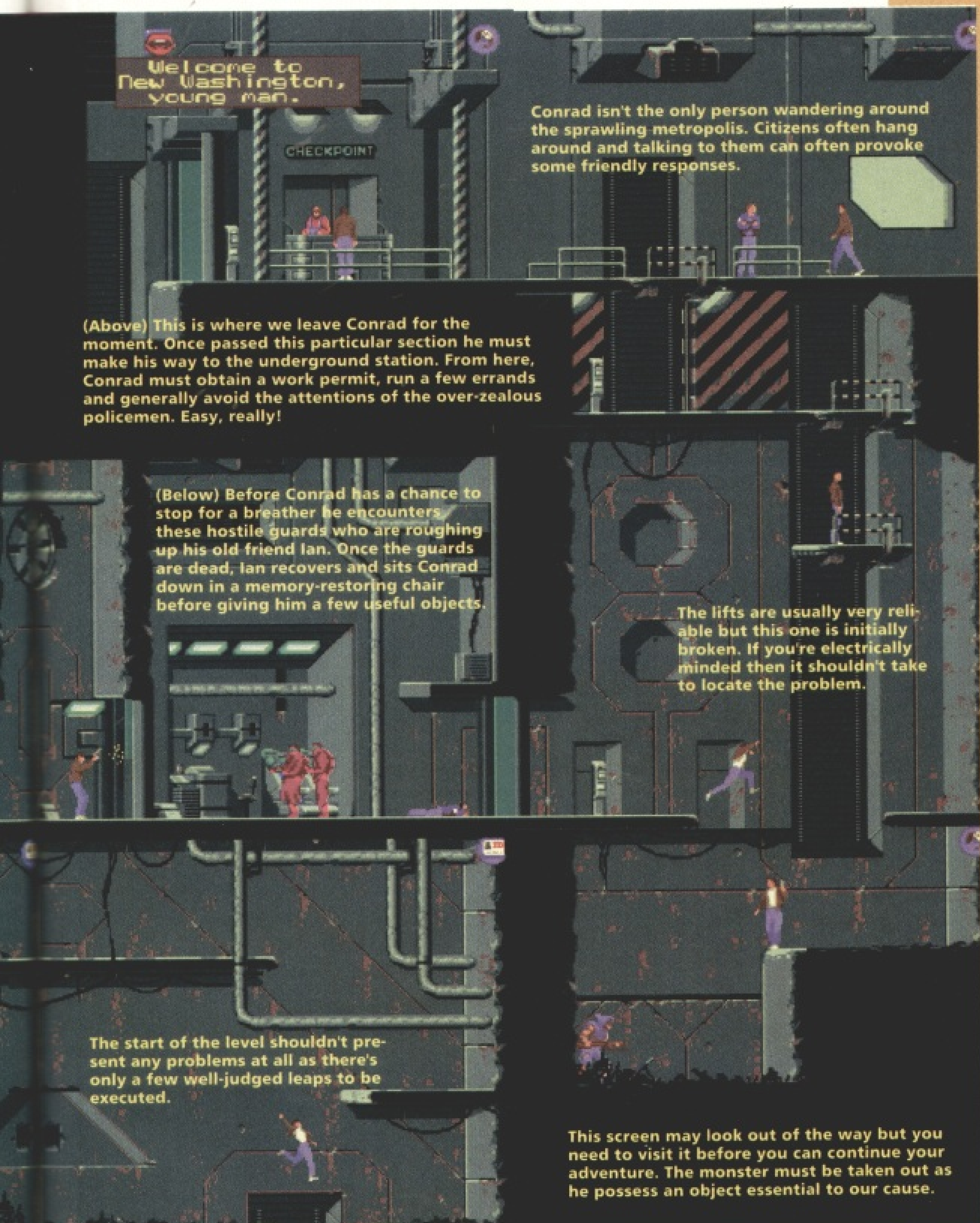
This is typical of the crafty traps set by the Flashback foes. Conrad needs to leave the screen to the right but the two hooded geezers have other ideas and have set up this rather cunning trap. The best thing to do in this situation is draw your gun and roll off the platform, shooting the bloke on the right as you land. The chap on the left shouldn't be too much of a problem after that.

It's obvious that the designers of Flashback are huge Big Arnie fans as there are numerous references and similarities between this game and Terminator, The Running Man and, more noticeably, Total Recall. With its film like atmosphere and driving soundtrack, this may well be the closest we've come yet to actually 'playing the movie'. Whereas Another World was completed by many within a week, the current estimate is that Flashback will take the average player over six weeks to finish.





In true Another World fashion, Flashback contains over seventy five cutaway scenes which depict important events in true cinematic style. These animations (which are often accompanied by a soundtrack) can vary from collecting objects to longer sequences such as flashbacks (hence the name, see) which gradually piece together your shattered memory. Delphine obviously think that some of you won't appreciate their hard graft and have included the option to skip through these if you become bored but most gamers will welcome the chance to relax for a while.



Conrad isn't the only person wandering around the sprawling metropolis. Citizens often hang around and talking to them can often provoke some friendly responses.

(Above) This is where we leave Conrad for the moment. Once passed this particular section he must make his way to the underground station. From here, Conrad must obtain a work permit, run a few errands and generally avoid the attentions of the over-zealous policemen. Easy, really!

(Below) Before Conrad has a chance to stop for a breather he encounters these hostile guards who are roughing up his old friend Ian. Once the guards are dead, Ian recovers and sits Conrad down in a memory-restoring chair before giving him a few useful objects.

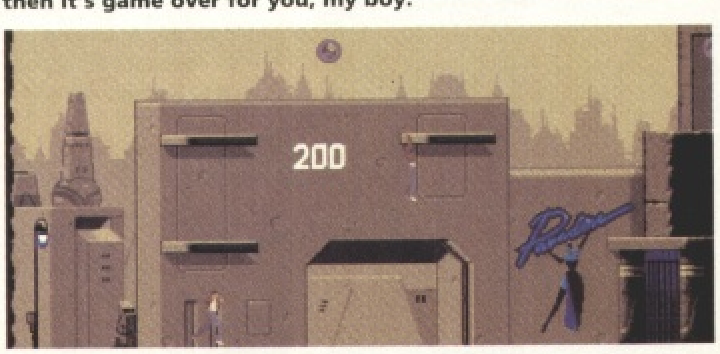
The lifts are usually very reliable but this one is initially broken. If you're electrically minded then it shouldn't take to locate the problem.

The start of the level shouldn't present any problems at all as there's only a few well-judged leaps to be executed.

This screen may look out of the way but you need to visit it before you can continue your adventure. The monster must be taken out as he possess an object essential to our cause.



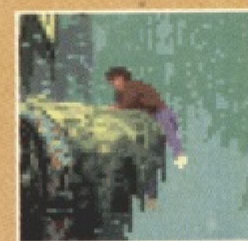
(Left) The console (ugh!) style object to the left of our exhausted hero is an electricity generator which enables you to top up your shield if you so wish and these opportunities should be seized straight away as they don't pop up very often. Every hit you take depletes your shield by one and should you run out then it's game over for you, my boy.



(Above) This two-screen area kept me occupied for a few minutes. After being dropped off by the taxi, Conrad needs to perform a few jumps before he can enter the Paradise Club, as the locked door means normal entry is impossible.

MOVE THAT BODY!

Conrad is one of the most versatile heroes ever to make his way onto floppy disk. Forget that jumped up idiot out of Prince of Persia, this is a real tough cookie and no mistake. Let's take a look at what he can get up to, shall we?



Perhaps one of the most overlooked talents of Conrad is his ability to climb down from platforms for a bit of a gander before he releases his grip. This is useful for checking out the distance he will fall as he's not hard enough to survive more than a two-thirds-of-a-screen drop.



Conrad's vice-like grip is often called for when asked to perform dangerous leaps. If the distance between platforms is too far then it's a good idea to hold the joystick up in-flight so that young matey-boy can clamp onto a secure ledge and stop himself from falling.



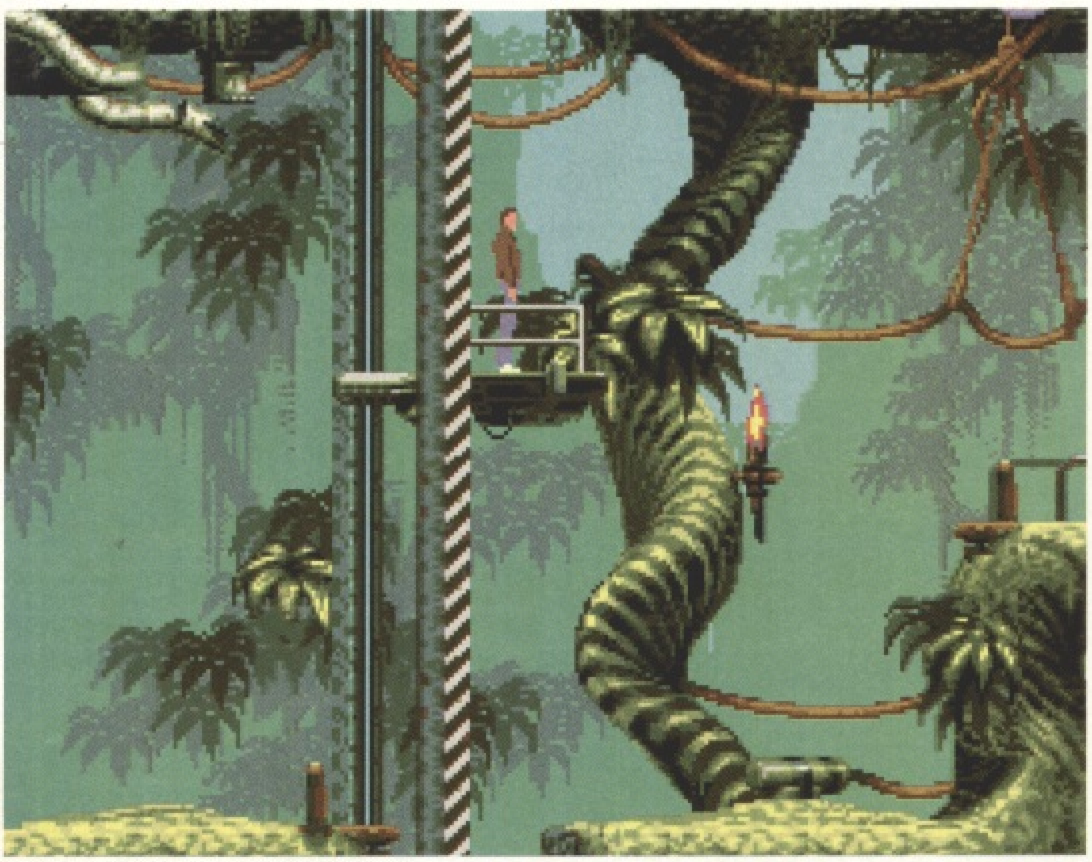
It's often best to adopt this position when entering a screen for the first time. With his legs apart and his gun out, Conrad is ready for any action. Not only does this sound a tad smutty (always a good way of impressing your parents), it also means that, should there be a few foes around, a quick press of the fire button should deal out a large dose of death.



Another of Conrad's underused talents, this leap enables him to grap hold of a ledge which cannot be reached by a straightforward jump up. This action is performed automatically - all you need to do is keep your finger on the fire-button when Conrad is running.



In true Professionals style, Conners can fool everyone by doing his impression of a well-known, over-hyped hedgehog. This manoeuvre is handy for surprising enemies who are currently off-screen; simply move to the edge of the screen, adopt the position shown, and roll, baby roll. The enemy will be so surprised you'll be able to empty their brains onto the floor before they even know you're there.



Although Conrad is super fit and all that, even he needs mechanical aids to help him on his way. These lifts are dotted all over the show and can be operated by pressing fire and moving the joystick up or down. You cannot jump off elevators whilst they're moving but it is possible to draw and fire your gun.

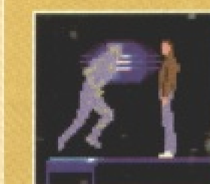
These little robots only spring to life when you are on their level and are fairly easy to deal with if you can keep your distance from them. Let them come too close, however, and an electrified arm will spring from their dome-like head which is extremely energy draining. Once these 'bots have been shot, it's best to roll away from the immediate vicinity as they disappear in a dangerous explosion.

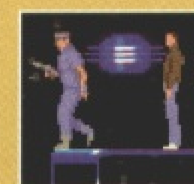




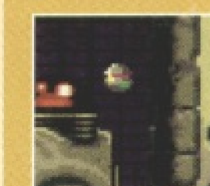
KILLING MACHINES

Apart from the fifteen helpful characters who assist Conrad in his adventure, the chances are you're more likely to bump into a few of the malicious meanies shown below who are intent on dealing out death.





Obviously T1000 influenced, these hard blokes can change from flesh and blood to a particle of glowing stuff at will. They tend not to stay still for too long so it's always best to keep on the move when faced by any of these.



These spherical death machines are a right pain in the neck, literally. They hover around at head height, following your every move, until they are in close proximity to you. They then emit an electrical charge which sends shocks through your bod and makes your hair stand on end.



These guards can take to the skies whenever the feel like it, making them extremely formidable foes. Each of them carries a super-hard gun and they can often erect their own shields to deflect your blasts. It's really tough to deal with two are on either side of you.



Commonly found on the earlier levels, these primitive hooded monsters are relatively easy to deal with. They only shoot on sight and tend not to keep their eyes peeled so you can usually sneak right up to them before releasing a fatal blast.

(Left) During his travels Conrad often stumbles across a few modes of transport which he can hop on and off of at will. This taxi appears quite late in the game and is handy for legging it away from the hoardes of guards on the screen to the left. Simply pressing the switch sends a call to the futuristic cabbie and within moments he'll be on-screen, waiting for your fare.

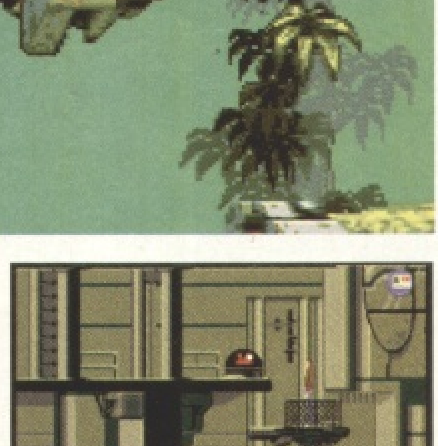




Another feature which has made the jump from Another World to Flashback is the shield. This protective green light can be erected at the tap of a button and is strong enough to repel even the most ferocious blast. Unfortunately these barriers tend not to last for more than about a second so placing them at the right moment often means the difference between life and life with a bit less energy.



(Above) The thing sensibly marked 'save' actually stores the contents of the inventory, your shield value and the general state of play into memory (rather than onto disk) so you can continue from this point if you make a mistake.



(Right) The inventory is convenient for storing all the useful objects that you come across. It can be called up at any time and also doubles as a handy pause mode. Brilliant!

THE VERDICT

Even though it's only March and there's over two-thirds of the year left, I can honestly state that Flashback is the game of the year. It's certainly one of the best looking arcade adventures on the scene, with wonderfully colourful static backdrops and cinematic animation sequences, but it's the fluid animation of the characters that really steals the show. As you know, tasty graphics don't necessarily make for a groovy game (you only need to look at the Readysoft games for confirmation of this) so you'll be pleased to know that Flashback plays as well as it looks. Even though there's plenty of blasting to be done, the game is much more adventure based than Another World, with loads of tasks to be performed and objects to be found. Unlike, say, Gods, where the puzzle aspect mainly boils down to moving a few obscure switches in the hope that something useful will happen, Flashback is much more structured so you usually know exactly what you're meant to be doing. However, it's the fighting sequences that really make Flashback special; stealthfully creeping though the mysterious locations is incredibly atmospheric. It requires nifty thinking and lightening fast reactions to survive the various enemy onslaughts with any energy left. The control system can occasionally become a little confusing in the heat of the battle (especially with a one-button joystick) and sometimes it's easier to alternate between the joystick and keyboard or use a joypad for a greater degree of accuracy but, on the whole, Conrad can usually be moved around with ease and after a while the moves will soon become second nature. Weighing in at approximately six times larger than Another World, Flashback is certainly going to take some beating but, believe me, it will be an experience you aren't likely to forget in a hurry.

Publisher: US Gold
Dev: Delphine Software International/US Gold

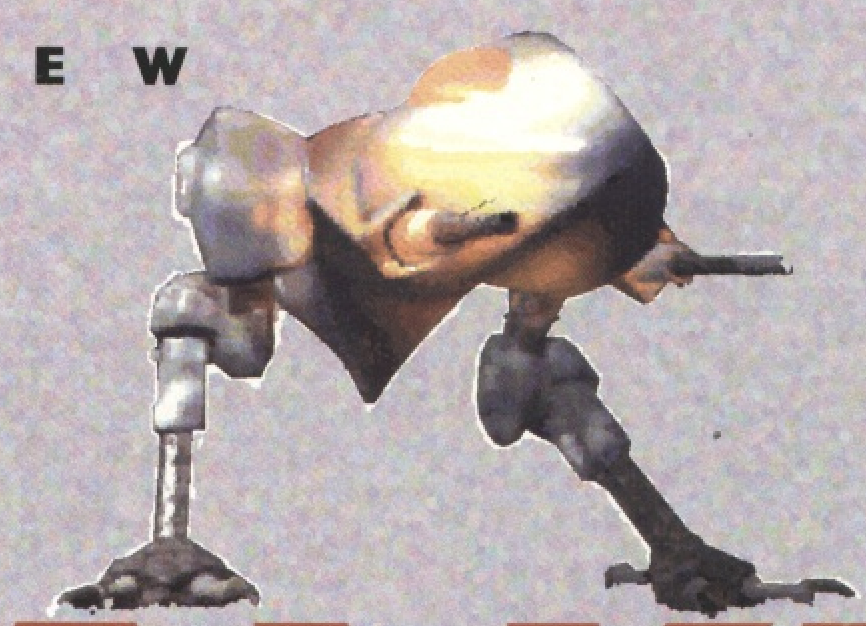
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Joystick/Keyboard/Mouse

MEMORY	DISKS
1Mb	4

GRAPHICS	94%
SOUND	90%
PLAYABILITY	92%
LASTABILITY	91%
OVERALL	93%

A1200: Flashback is fully A1200 compatible and no enhanced versions of the game are planned.



WALKER

You what? Operation Wolf meets Lemmings? Why is it that David Upchurch always gets to review the really weird games?



Walker consists of eight levels spread over four time zones, each with their own look and unique attack waves. The game starts in the era of the Second World War where the enemy, with their unsophisticated weapons and artillery, are little match for the Walker. However, things soon hot up and here, in this Terminator-inspired future battlefield, it can get very tricky keeping your Walker alive for longer than a few seconds.

Do you really want me to go into Walker's plot? There really isn't much to tell, to be honest. It's a contrived piece of guff about a lone fighter being sent on a voyage through time to prevent the destruction of the cosmos. Well, something like that anyway. What it all boils down to is one of the flimsiest excuses for an out-and-out gorefest yet.

In terms of gameplay Walker is the most basic blaster I've seen in many a year. Your task is simple - to kill the enemy before they kill you. There are no missiles, lasers, multiples or any other kind of power-up to collect. All that stands between you and annihilation are your superlative shoot-'em-up skills.

However, despite this apparent simplicity Walker has a number of features that make it a bit different to your typical shoot-'em-up, namely a unique mouse/keyboard control method, some amazingly animated sprites and some unusual end-of-level meanies (which are Walker's only concession to the 90s). As to whether it's got an exceptionally good review, well, that's for you to find out in a few moments...





Tragic, isn't it? You tried your damndest not to let the b*stards grind you down but sure enough they did. Walker's not a game for the faint-hearted and will test even the best shoot-'em-up player's talents. Fortunately, each level has multiple restart points from which you can begin again when you lose a life, preventing too much frustration setting in. These restart points also ve the side effect of topping up your shield energy when you walk past them, which is rather nice.



One of Walker's more unusual aspects is its control method. The player moves the Walker left and right using the keyboard's arrow keys, and targets the enemy with a mouse-guided crosshair. As the crosshair glides across the screen the Walker's head swivels sexily to follow its movement. A tap of the left mouse button activates the twin front-mounted cannons, while holding down the right locks the sights onto an enemy unit.



Walker's end-of-level baddies are impressive and have rather more imaginative ways of attacking you than most. Here, for example, the player's facing off against a massive crane which has several weak spots that have to be destroyed before it'll give up the ghost. To make matters worse, rocket launchers trundle along the ground, and these too have to be dealt with. Thing is, when destroyed, the launchers leave behind wreckage, which the crane operator will pick up and try to drop on the Walker's head. How very nice of him.



The enemy attack in all manner of ways, some on foot, some in armoured vehicles and some by air. Typically the bigger the unit the heftier the punch it packs and the more shots it takes to destroy. However, don't underestimate the ground troops as they're large in number and, if ignored, will whittle down your energy in no time. Stay calm, though - it's all too easy to go 'gun crazy' when faced with hordes of the little devils, causing your cannons to overheat and become inoperative for vital seconds. And in a game as busy as this is, that's not a good thing.



If you see this large red target appearing on the ground below you then get out of the way quickly, for it signals the imminent start of a massive carpet bombing by unseen bomber (inset) which remains safely out of range of your guns beyond the top of the screen. It's little surprises like this that keep you on your toes and make Walker all the more fun to play.

THE VERDICT

I'm sorry but I just don't like the look of the main sprite. With its silly claw-toed feet and beaky head it looks more like a mechanical chicken than a vicious killing machine. It simply isn't threatening enough. If I was some battle-scarred war veteran and I saw the ludicrous RoboCock stomping down the street towards me I'd probably be splitting my sides rather than wetting my pants. That minor (and totally personal) grumble out of the way, I have to admit that Walker is pretty good stuff and it's certainly the slickest shoot-'em-up the Amiga's seen for a long time. The animation is excellent throughout, but then you'd expect nothing less from the people who created Lemmings, although you couldn't get a game more different in terms of style. Immoral it may be, but pumping those tiny geezers full of lead and seeing them cartwheel into the air spraying blood is incredibly entertaining... for a while. Walker is really nothing more than a twist on those old 'shooting gallery' coin-ops like Operation Wolf and Line Of Fire and as such shares their fundamental weakness, i.e. for all its short-term appeal endlessly zapping things does get boring. But while Walker's unlikely to get you glued to your screen for more than a couple of weeks after you've first bought it you're still likely to find yourself returning to it from time to time when you feel the stress-relieving need for a bit of casual killing.

Publisher: PSYGNOSIS
Developer: DMA Design
£25.99 Late March
Mouse/Keyboard

MEMORY	DISKS
1Mb	2

GRAPHICS	87%
SOUND	82%
PLAYABILITY	83%
LASTABILITY	64%
OVERALL	81%

A1200 The A1200's power makes for a slightly faster, slightly smoother and slightly more enjoyable game, but not enough to make any significant change to the Overall rating.



Clyde is a cutesy, furry type of creature who packs a much bigger punch than his fluffy appearance would suggest. He can gob out pink laser blobs at his equally-cuddly assailants or, if needs must, wait a few seconds and belch a searing flame of baddy-blistering energy. He can, of course, also jump (although it's only a little hop, not an Olympian leap) - an action which is not always easily accomplished correctly, given the devious layout of many of the platforms.

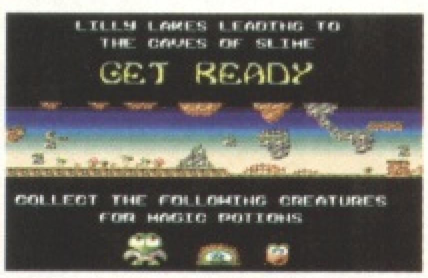


Amusing puzzle-based interludes break up the action after every two stages in the form of 'torture screens', Here, one of Clyde's buddies has been rigged up to some terrible and complicated piece of mechanical death machinery and it's up to Clyde to figure out a way of stopping the machine before his pal meets his maker. Clyde has only his usual skills and weapons available, and the answer is not always as straightforward as it seems - but with less than a minute to solve the puzzle, you'd better work fast.



CREATUR

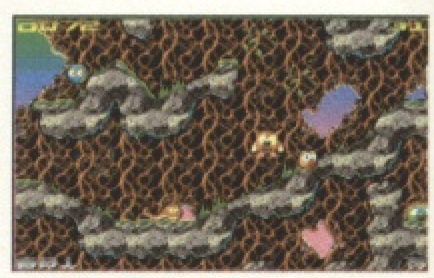
Clyde Radcliff Exterminates All The Unfriendly Repulsive Earth-Ridden Slime? Sounds like a job for Gary Whitta...



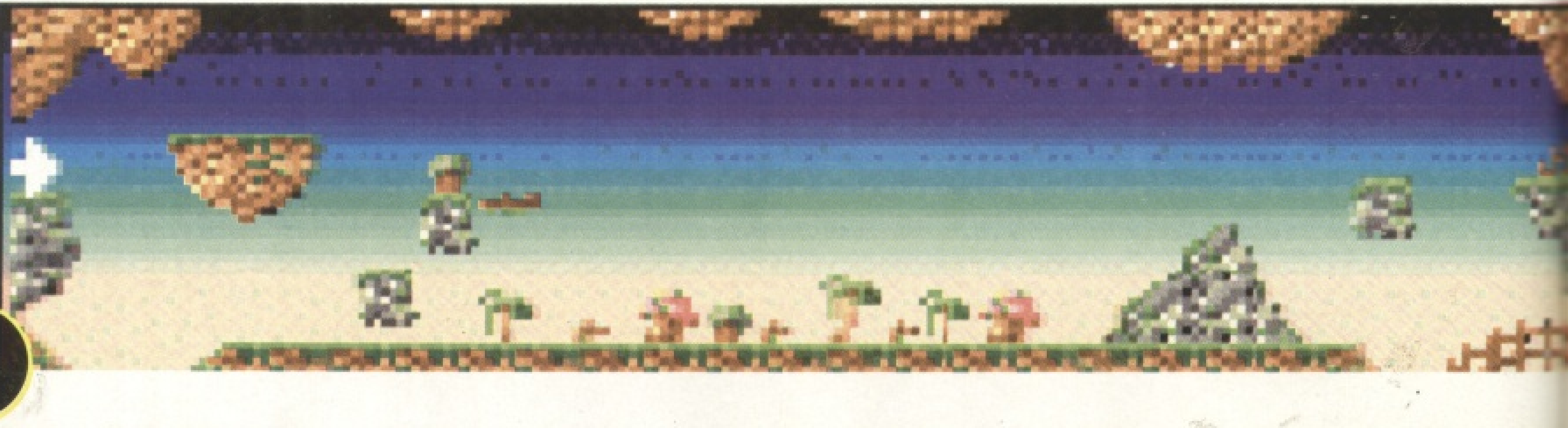
The Creatures landscape moves only from left to right (it's not a fixed scroll - Clyde 'pushes it' forward as he progresses), so once an area of a level has scrolled out of sight, it can't be returned to, so make sure you don't cut off any paths to the furry cash creatures. A scrolling map appears after Clyde loses a life (which occurs after two successive contacts with baddies, incidentally) to show the player's progress thus far, and it also gives you a rough idea of what sort of terrain lies ahead.

The first release from former Commodore 64 specialists Thalamus in what seems like yonks (we can't even remember what the last product was - wasn't it Armalyte or something like that?) comes in the form of a conversion of one of the company's all-time most successful 8-bit titles. Creatures (or Clyde Radcliff Exterminates All The Unfriendly Repulsive Earth-Ridden Slime for long) isn't altogether easy to describe - it's sort of a cross between a platform game like Fire & Ice and a shoot-'em-up like R-Type. The idea is that in each of the six stages, Clyde must travel from the start point on the far left to the shop at the end (the game scrolls from left to right only), leaping on platforms and blowing up baddies with pink spittle for fun and profit along the way.

The storyline that attempts to justify all this malarkey is worth mentioning if only for its unprecedented level of absurdity. The manual would have you believe that a race of super-cute aliens called the Fuzzy Wuzzies crashlanded their spaceship on a remote Pacific island while escaping from the planet Blot (are you getting all this?), much to the annoyance of the evil demons who already live there. The demons round up the Fuzzy Wuzzies and march them off to various torture chambers, leaving only the heroic Clyde Radcliff, who was accidentally overlooked by the demons, to take off and free his buddies. Or something like that, anyway.



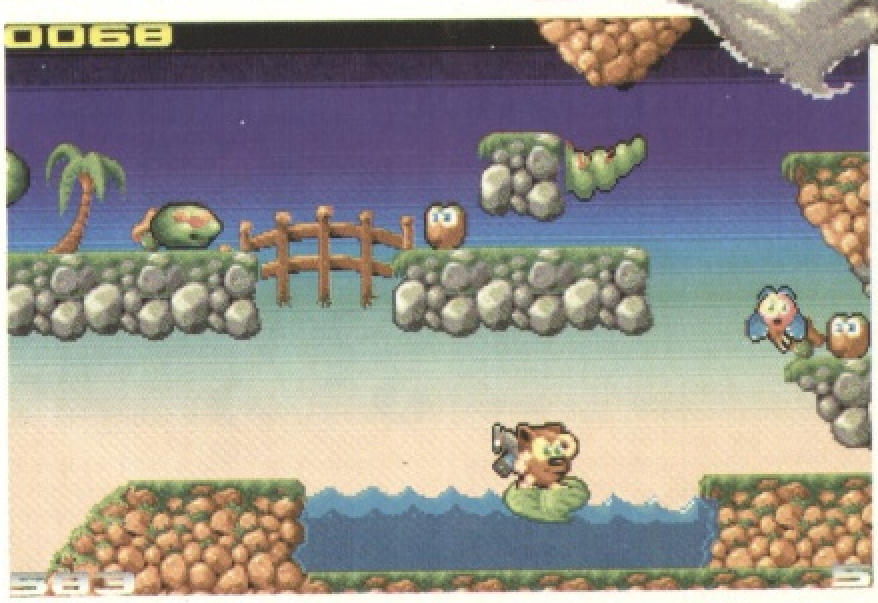
Getting from one end of the landscape to the other while avoiding and bashing the various enemies is only half the story - if Clyde wants any real chance of freeing his captured chums, he needs to buy extra weapons to help him deal with the badder baddies that await on later levels. Unfortunately, the shops at the end of each stage only accept little furry creatures in exchange for the weapon potions they vend, so Clyde must keep a lookout for certain kinds of creatures and collect them whenever they turn up.





So, you've completed a stage and now it's onto the shop where you're served by a lady who'd probably be quite attractive if she wasn't so badly drawn. Fireballs, flamethrowers, bending and bouncing bullets and other weapons are all available along with hints and information - but only if you've got enough cuddly creatures in your possession to cover the cost. Once back in the game, weapons can be selected via a special pull-down menu.

RES



Like many furry creatures, Clyde doesn't react well to water, so it's advisable to only tackle liquid terrain inside some kind of craft. Thankfully, leaves do the job nicely, and there's always one moored by the bank waiting for Clyde to commandeer. Unfortunately Clyde can't fire while standing on his 'vessel', so he has to jump up if he wants to take on any enemies - just make sure you land on the leaf when you come back down.



THE VERDICT

Hmmm, this is a tricky one. On paper, Creatures has plenty to recommend it. For a start, it's fairly original (how many other cutesy shoot-'em-ups with platform bits can you name?), looks really nice and, initially at least, it's got all the elements that make a game addictive in that "just one more go" kind of way. Unfortunately, however, the game doesn't stand up to continued play. It's very short at only six stages, but at the same time it's very difficult, so it's hard to imagine how you could come away feeling satisfied. Either you'll become frustrated with the pixel-perfect precision jumping required and consign it to the back of the shelf, or finish it inside a week and... well, consign it to the back of the shelf. Either way, you're unlikely to get a great deal of fun out of Creatures for the time you persevere with it. Unlike most shoot-'em-ups and platformers, Creatures is just too sluggish and cramped for there to be any feeling of freedom or frenetic fun. It's nice that you can play at your own pace and the sedate feel may appeal to those of a nervous disposition, but I reckon that the majority of Amiga gamers would be likely to find this far too restrictive to really lose themselves in. Graphically it's impressive, with a style all of its own, the music's adequate, even if it does begin to grate after a while, and the torture screens are a welcome plus, but more of these would have been appreciated - are three non-scrolling screens, each revolving around a simple puzzle, really enough to shout about as a major feature in a full-price game? Creatures may have cut the mustard on the Commodore 64, but I'm afraid that in 1993, Amiga owners expect a little more return on their £26 investment than this. Perfect budget fodder.

Publisher: Thalanus
Developer: WJS Design
£25.99 Out Now
joystick

MEMORY	DISKS
512K	2

GRAPHICS	67%
SOUND	56%
PLAYABILITY	70%
LASTABILITY	62%
OVERALL	69%

A1200 Creatures is fully-compatible with the A1200, but barring some slightly quicker disk-accessing the improvements are not noticeable. It's not known whether an A1200-specific version is planned, but it's unlikely we'd guess.

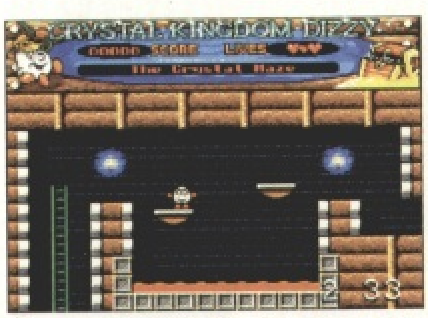
CRYSTAL KINGDOM DIZZY



It's Dizzy, but this time David Upchurch's head is spinning, not Vic Reeve's. Will Codemasters ever let it lie?

Once again the Yolkfolk are in danger. Three sacred treasures have been stolen from the Temple of Zeffar in the Crystal Kingdom which, so legend foretells, will mean big trub for the eggy ones. Already dark storm clouds are gathering over the Yolkfolk village, the electric generator has broken down and, perhaps most worrying of all, Grand Dizzy has lost his spectacles, so things must be getting pretty bad. Only Dizzy stands between the Yolkfolk and oblivion. Can he save them?

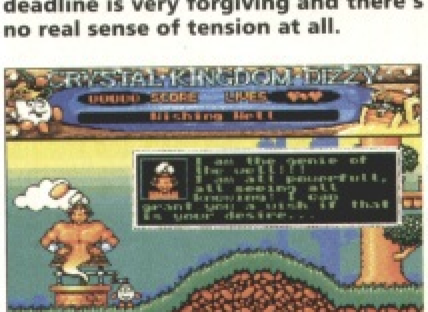
Crystal Kingdom Dizzy is the seventh of the yolky hero's most eggshell-ent adventures (hard to believe, isn't it?). The gameplay is pretty much what you'd expect it to be if you've ever played a Dizzy game before - walk and jump around the flick-screen landscape, collecting items and using them where needed to progress further. It's simple stuff, but what exactly makes it worth an extra ten of your hard-earned quids over the normal budget price? We shall see...



In the fourth and final part of the game, Dizzy has to race against the clock to find a jewel in a maze. This slight innovation in the standard formula is welcome, but it's a shame it's so darned easy. The three minute deadline is very forgiving and there's no real sense of tension at all.



For an egg, Dizzy is remarkably tough and can fall any distance without a scratch, which makes the frequent need for pixel-perfect jumping plain boring. DIzzy's only major threat is water (bad memories of being hard boiled, perhaps?) and one drop kills him instantly.



Crystal Kingdom Dizzy is split into four parts, each smaller than the typical Dizzy game but together making for a much larger-than-normal adventure. The Game Genie will give you passcodes at the end of each stage which can then be used to skip levels. However, this doesn't happen automatically - you have to persuade him to give them to you first.

The meat of the game is simple puzzle solving. Dizzy can carry up to three objects around with him and by dropping them in the right place or giving them to the right characters he can gain further objects or access to otherwise-forbidden areas. This is none-too-taxing but quite enjoyable, although the endless ferrying of items from place to place can get a touch dull.



THE VERDICT

You'd be hard pressed to distinguish Crystal Kingdom Dizzy from the other games in the series. Despite a few flash between-level screens, CKD looks and plays just like the rest. But hey! If the kids loved it before then they'll love it again, right? Well... No, I'd say. At budget prize the Dizzy games are enjoyable little value-for-money jaunts. For a penny short of twenty quid, however, I expect a bit more from my software. True, CKD is bigger yer typical Dizzy tale, but because it's broken down into four small, self-contained 'episodes' it's a lot easier to solve. The box boasts of 'more' character interaction but anyone expecting Lucasfilm-style Q&A sessions will be disappointed - when the Codies say 'more' all they mean is that the characters Dizzy meets spout on a lot longer than they usually do. The action-packed box cover - showing an Indy-like Dizzy swinging on a vine and cracking a whip - promises so much, but the game itself delivers little more than reheated scrambled egg left-overs. And frankly, I'm getting sick of 'em...

A1200 You have to fiddle with the start-up controls before you load but otherwise Dizzy runs with no problems... and no differences.

Publisher: Codemasters
Developer: In-house

£19.99 Out Now

joystick

MEMORY 512K | DISKS 2

GRAPHICS 53%

SOUND 71%

PLAYABILITY 73%

LASTABILITY 68%

OVERALL 63%

LEMMINGS 2

The Tribes



So just how do you follow one of the greatest computer games of all time? David Upchurch finds out as 2's tribes go to war...

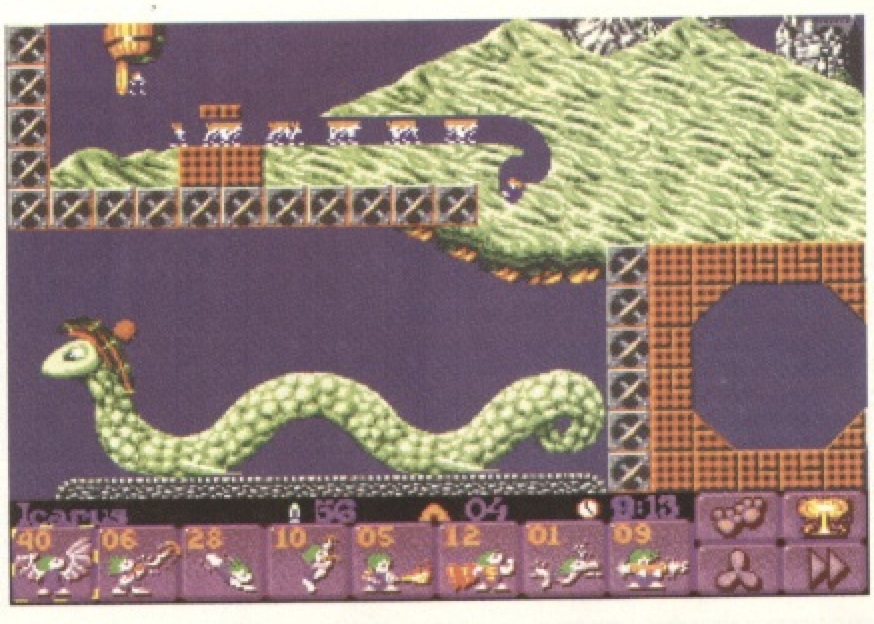
I'll admit that I was more than a little concerned about being the one (or should that be The One?) to review Lemmings 2. After all, this isn't any old sequel, you know. Oh no. This is the sequel not just to one of the most successful computer games of all time but probably THE most successful. And, apparently, if you look up the word 'Classic' in the Oxford English Dictionary (Concise Edition) it's got just a one-word definition: Lemmings.

So you see, the launch of Lemmings 2 is something of an 'event'. Not quite, perhaps, on par with the discovery of America or the first man on the Moon but still, for the software world at least, this is A Big Thing. And it's little old me who's got the responsibility of telling all you devoted readers whether it's good or (gulp) bad.

But I really shouldn't have worried so. Lemmings 2, as it 'appens, is a corker and no mistake. And this time around we even have a plot, such as such it is, to enjoy. Apparently there's this massive disc-shaped island which is home to all the lovable little Lemmings. The Lemmings all live in tribes, twelve of 'em to be precise, each residing in its own 'segment' of the island. But now their island is in danger of destruction and the Lemmings must build an Ark to take them to a new home. And the only way to power the Ark is with a magic Talisman.

Unfortunately, however, the Talisman is broken. Many years ago it was shattered into twelve shards and a piece given to each tribe for safe-keeping as protection against possible misuse of its great powers. So now the tribes must all make a great pilgrimage to the centre of the island where the Ark is being built and reform the Talisman so that their journey to safety can begin.





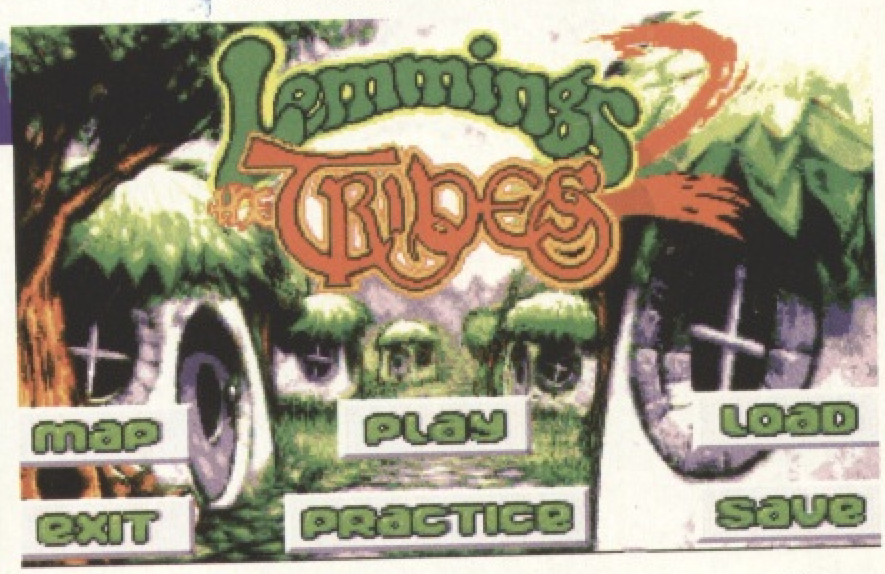
(Above) Each tribe starts its trek with an alloted number of tribesLems. The aim is - as before - to guide them safely through the trials and tribulations of the current level and onto the next. Unlike the original Lemmings there's no 'survival target' to aim for - as long as at least one makes it to the exit the level is compiete. However, on the next level you'll only start off with as many Lemmings as you saved which can make things tricky, even impossible.

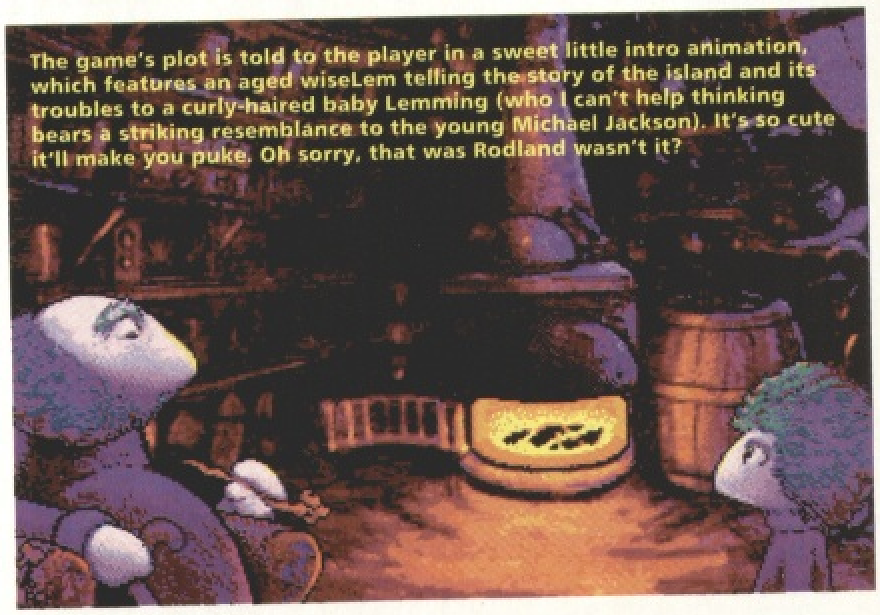
There are ten levels of arcade puzzling to negotiate before it reaches the Ark which makes, as the more mathematically-inclined amongst you will have already deduced, 120 levels in total. These have to be tackled in order, although once completed you can go back and try them again whenever you want in the hope of obtaining a better success rate.



The most radical new skill that the Lemmings have developed is the ability to fly, some using angel wings, some on magic carpets and some, like this one, by turning into SuperLem! Once selected, SuperLem will take to the air and fly towards your mouse pointer, a fact which you can use to make him perform all sorts of aerial stunts.

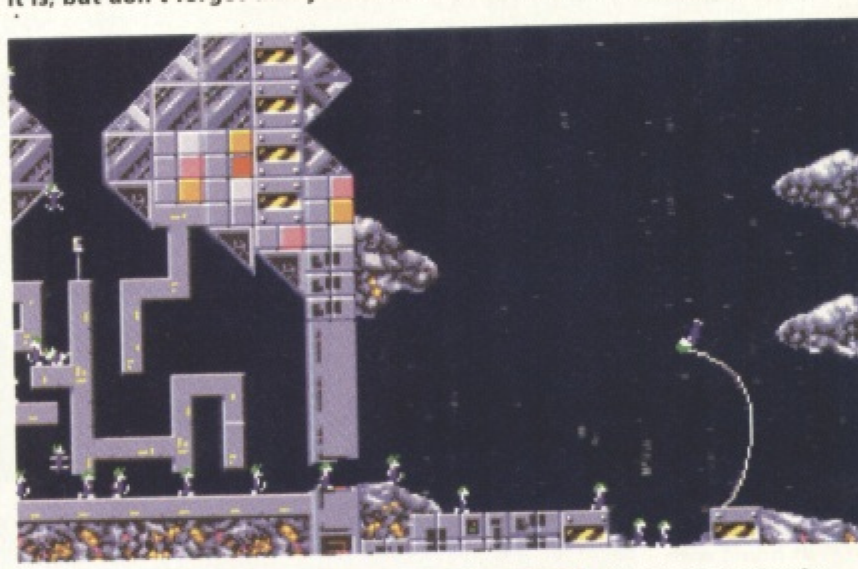
(Below) Because you can chop and change between the tribes at will and complete the game in whatever way you fancy, there isn't, unsurprisingly, a password feature. However, you can Save games to floppy, so don't worry that you've got to complete the game in one massive all-night sitting.





The game's plot is told to the player in a sweet little intro animation, which features an aged wiseLem telling the story of the island and its troubles to a curly-haired baby Lemming (who I can't help thinking bears a striking resemblance to the young Michael Jackson). It's so cute it'll make you puke. Oh sorry, that was Rodland wasn't it?

(Below) Once a level is completed you're given a Bronze, Silver or Gold medal according to how well you've performed. Get a measly one Lemming to the exit and you'll receive an unimpressive Bronze but save them all and you'll get the elusive Gold. The incentive to do well in Lemmings 2 comes from the fact that you can only finish the game properly if you've been awarded Gold medals on every level. If that sounds harsh, well, you're right, it is, but don't forget that you can always retry levels you did badly at.

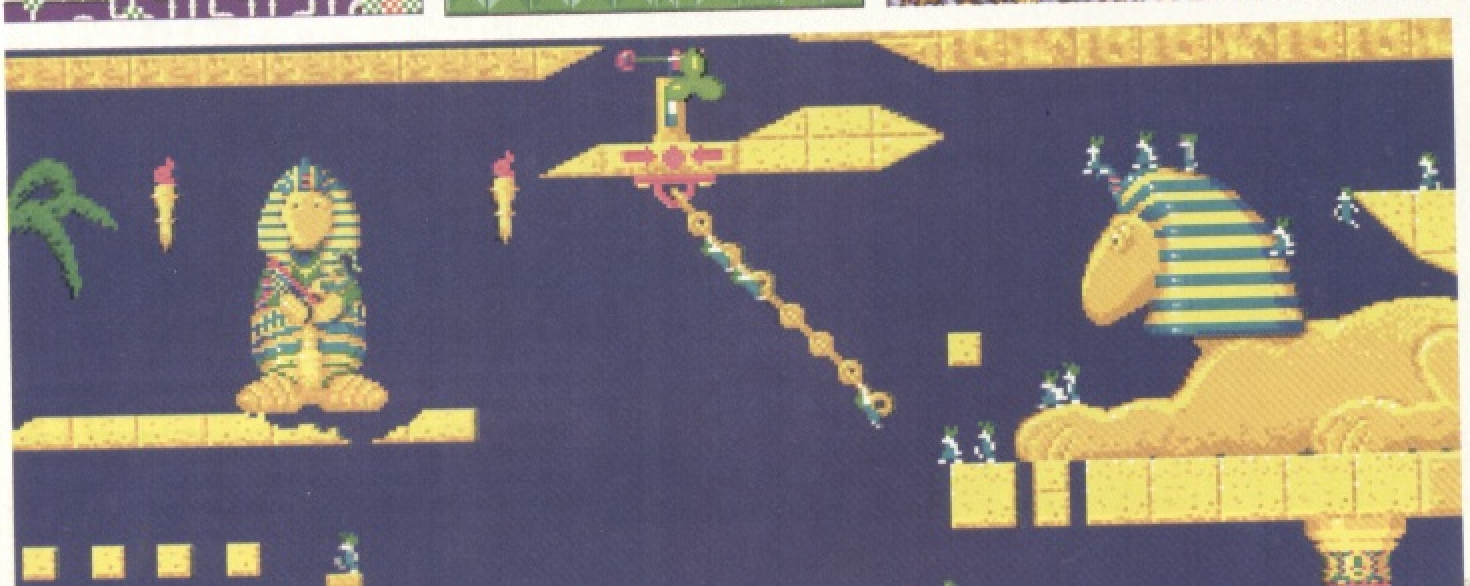


(Below) Death can come to a Lemming in manner ways. The most common is falling too far, although walking or dropping off the edge of the screen is not far behind. A Lemming is lost even if it goes off the top of the screen, so take care when waving your fan at a flight of bewinged Lemmings.



(Below) One of the many new features to be found on the landscapes is the cannon. Any Lemming coming across one will set it alight, climb in and be shot out into the air and (hopefully) onto an otherwise out-of-reach platform. The arrows below the cannon cab be used to move it to a convenient position.





(Left) These slowly-swinging chains are a right laugh. If a Lemming falls or is pushed into one then it'll cling on for dear life. By clicking on the tap-handle thingy at the top of the chain with the fan you can make the chain swing back and forth more wildly. If you then hit the chain's brake the poor little Lemmings will be thrown off to who knows where. Ha ha!

THE WONDERFUL WORLD OF LEMMINGS

This, then, is the island where the Lemmings live. By some strange geographical process it's split into twelve 'segments', each of which is home to one of the tribes and has its own peculiar landscape features and theme tune.



This Space land is packed with perils, which may see many of them crossing The Final Frontier unless you help them.



It's bloody freezing! And so it should be, for this is the Polar land where treacherous patches of ice have done for many a poor Lemming.



Hoots Lem! Flame-haired Lemmings, sadly without kilts, roam the Highlands. Watch out for Nessy!

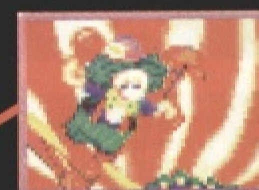


Sticks and stones may break your bones, but CaveLems prefer to use them to discover fire with.



This is a land of Shadows, where your Mission: Impossible is to prevent the extinction of the Lemmings.





These Lemmings just can't stop clowning around, so it's probably a good thing that they live in Circus land.



These Lemmings are obsessed with keeping fit - they are a Sports tribe, after all. Do Lemmings get Athlete's Foot?



For those that long for the Good Old Days then try coming here, where the Lemmings do their thing in classic style.



Life's a Beach and then you die - that's what these Lemmings say. At least they get a nice golden tan out of the bargain.



It's not all walking. Except it is for these Lemmings, for they like nothing better than rambling in the great Outdoors.



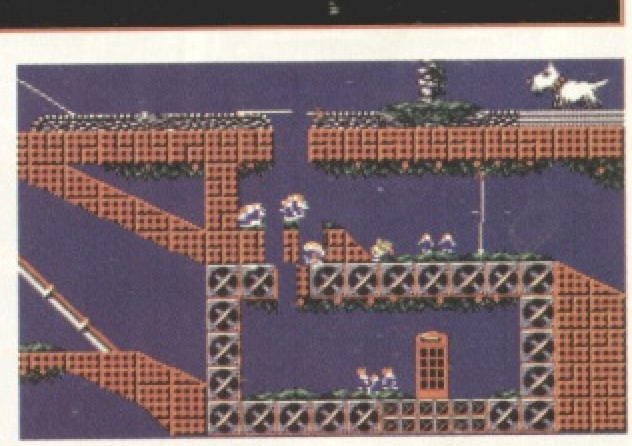
This land has an Egyptian theme - expect lots of tricky-to-negotiate pyramids and familiar-looking Sphinxes.



The Lemmings here are stuck back in the Dark Ages, a place full of castles and scary-looking stone gargoyles.

Lemmings fans will be instantly at home with Lemmings 2's control system - it's practically identical. Probably the biggest difference comes from the fact that the level maps can now extend up and down as well as left to right, with the player able to scroll the game window around at will by dragging the mouse pointer to the edge of the screen.

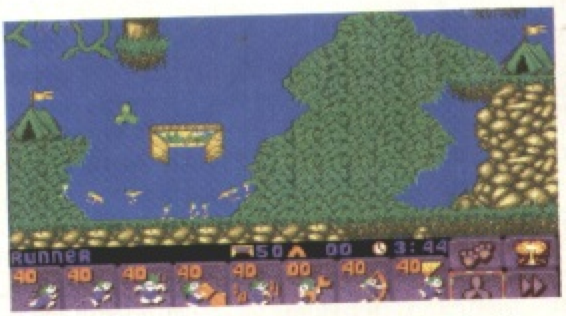




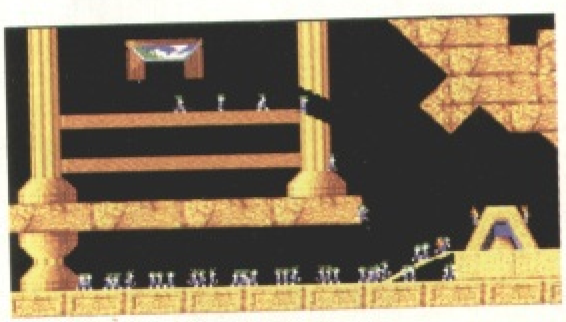
Blockers, which were so handy for stopping the troublesome rodents from walking all over the shop in the first game, are now a thing of the past. Instead some Lemmings can be made to play a musical instrument, whereupon any Lemmings within earshot will stop whatever they're doing and have a boogie.



The Lemmings are now armed with a whole arsenal of weapons, including arrows, spears and grappling hooks. The way they work is simple: you give a Lemming the weapon, then move the mouse pointer to where you want him (her? It?) to fire and click.



One of Lemmings 2's major innovations is the fan icon. Selecting this turns your mouse pointer into, well, a fan and by holding down the mouse button you can rev it up. You can then use it to blow air-borne Lemmings around the screen and also to speed up the swinging chains.



Provided in the game is a handy Practice option. You get to choose whichever set of eight Lemmings you want from the 50+ in the game and are then allowed to roam free in one of four 'playgrounds'. There's no exit door, time limit to worry about or limit to the number of times you can use each skill, leaving you free to try out the Lemmings' new abilities at your leisure. It's a good place for beginners to start, although you'll soon be eager to try a 'real' level.



This screen showing a map of the island is where you select which tribe you want to play with. If you're getting a bit fed up with your current group of Lemmings then you can come back to here at any time and try another. As the tribes progress , the pieces of the Talisman slowly edge towards the middle of the map until they finally meet and the Ark can set sail.

THE VERDICT

Well let's put it this way, I wouldn't have liked to try it. Write a sequel to Lemmings, that is. How do you create a game that is clearly a progression on the first Lemmings without losing the appeal that made it so successful? And with a game as beautifully simple in concept as Lemmings that's not easy. So all the more credit to DMA Design for just about pulling it off. Lemmings 2 isn't quite the milestone that the first game was (few sequels are) but it manages to recapture the first game's charm and humour while adding features that alter the gameplay enough to make it fresh without ruining it. The 'new' Lemmings are, with a couple of exceptions (notably the ones able to fly) really nothing more than subtle variations on those found in the original game, so even though their massive range of new-found abilities may sound a little daunting, players should soon be comfortable with them after a couple of test runs in the practice arenas. Of course, these multitalented Lemmings have given the graphic artist the chance to go to town on the animations, and each is wonderfully depicted. The changes in the game's structure are inspired too, giving the player a focussed objective and a 'point' to the game that the first one lacked. Without a doubt, Psygnosis and DMA have another sure-fire winner on their hands with Lemmings 2. Thing is, what on earth can they do to improve the game for Lemmings 3? Hey guys, don't look at me. I just write the damn reviews...

A1200 Absolutely the same game with no differences. Does Lemmings 2 look like the sort of game that needs a speed injection?

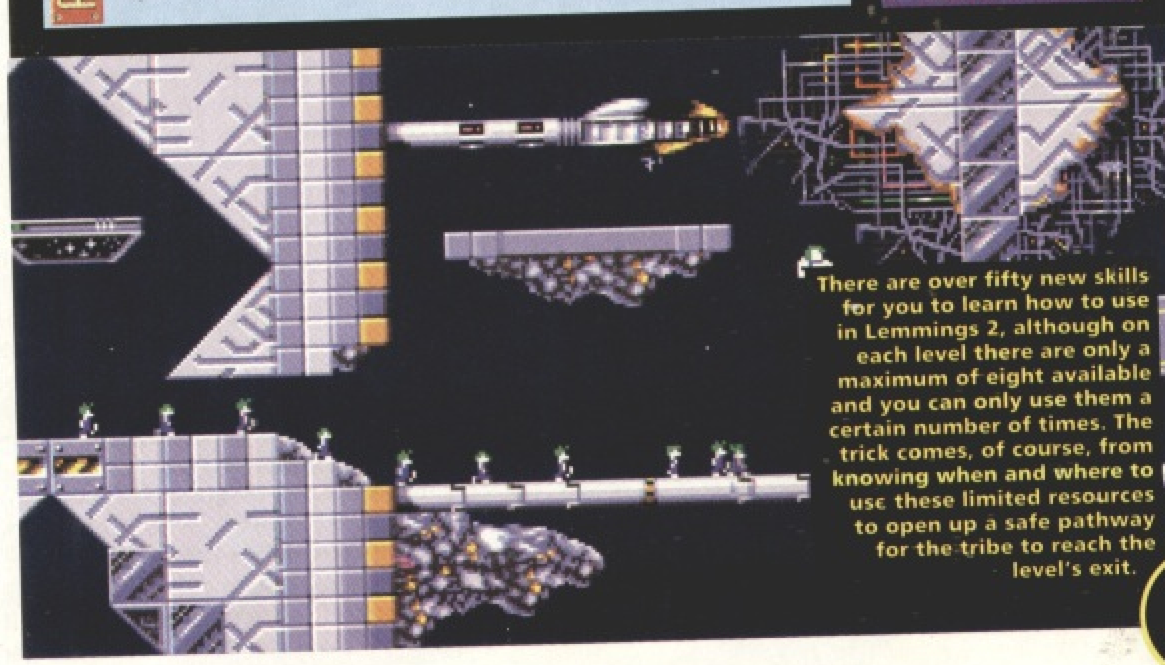
Publisher: Psygnosis
Developer: DMA Design

£25.99 End March

Mouse

MEMORY	DISKS
512K	3

GRAPHICS	92%
SOUND	87%
PLAYABILITY	90%
LASTABILITY	88%
OVERALL	91%



There are over fifty new skills for you to learn how to use in Lemmings 2, although on each level there are only a maximum of eight available and you can only use them a certain number of times. The trick comes, of course, from knowing when and where to use these limited resources to open up a safe pathway for the tribe to reach the level's exit.

Welcome to a new addition to the Reviews section of The One. As the A1200 starts to take off, you'll be seeing more and more enhanced versions of older games and, later, cut-down versions of games released first for the Super Amiga. Updates is where you'll find all such games reappraised.

UPDATES

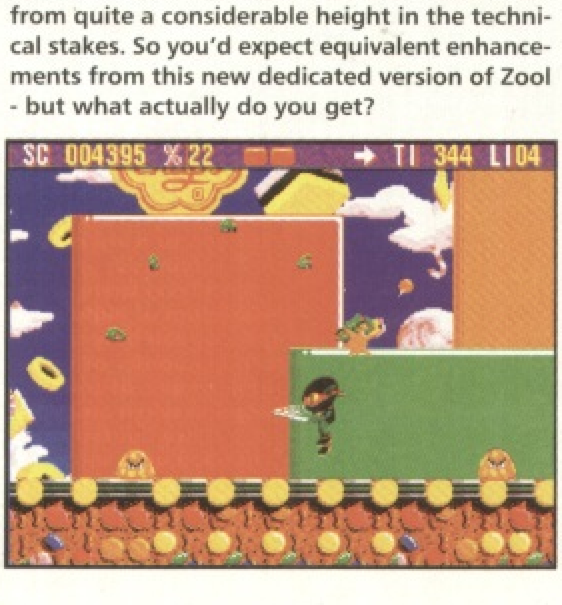
ZOOL

Gremlin £25.99

Gary Whitta gets going with Gremlin's high-speed hero on the new Super Amiga

So, here it is then. The first official game to be specifically written with the new Amiga 1200's super-swish capabilities in mind. Having wowed no small amount of bog-standard Amiga owners with its superSonic gameplay and brash, breezy aesthetics, Zool would logically seem like the obvious choice for upgrading onto the swankier machine - after all, if a game that excels in the speed and colour stakes isn't well-suited to the A1200, what is?

Well, it sounds ideal of course, but unfortunately Zool is unlikely to live up to the high expectations of a proud new A1200 owner. That's not to say that there are any weak points or problems with the game itself - it's still the same ultra-fast, super-frenetic and altogether weird platform-fest that it ever was - but it really doesn't offer as much in the way of whizz-bang new technical trickery and graphical effects as you might expect. Let's make no mistake here - the A1200 is a behemoth of a machine, which poos on the A500/600 series from quite a considerable height in the technical stakes. So you'd expect equivalent enhancements from this new dedicated version of Zool - but what actually do you get?





Well, the answer is not a great deal. Graphically everything is much the same, with the most prominent new feature being a detailed parallaxing layer of graphics in the background that adds colour and general craziness to the proceedings. There's no denying that it looks impressive, but since it doesn't actually do very much you get the impression that it's been put there for the sake of it (well it has, hasn't it?), and worse still, the rather garish designs in the background can sometimes confuse the player by seeming to meld with the foreground action. It's not enough to put you off, but it is enough to make you pine at times for the plainer, but less confusing original version.

In addition to this, A1200 owners also catch a glimpse of a quick bit of coin-op style intro animation in which Zool leaps across the screen in front of a multi-coloured backdrop that's meant to give the impression of super speed. And that, A1200-fans, is yer lot. The game itself remains identical to the original, and I'm not going through all that lot again, so you'll just have to dig out your old copies of The One if you still don't know what this Zool business is all about.

Aside from the colourful backdrops and the short intro anim, every other technical aspect of the game remains the same, from disk access to general speed of play. (although, of course, there's no chance of the game ever getting too busy and slowing down with the A1200 on the job). Gremlin deserves credit for bringing out something for A1200 users to get their teeth into, but I seriously doubt that anybody who loads this into their new machine will immediately feel justified in their £400 purchase. It looks like they'll just have to wait a little longer for a product that they can really shove down the throats of their A500/600-owning comrades.

OVERALL: 84%







SLEEPWALKER

Ocean £25.99

Reviewed on the standard Amiga just last month, Simon Byron the luck-tastic person who now gets to look at it on the A1200

I'm sure these early 'A1200 versions' of games will be overly criticised because buyers won't accept that they enhance their games as much as they should. This is perhaps unfair, as at least publishers aren't just releasing the same titles which are merely compatible. In the short term, until the A1200-only games arrive, it looks as if we aren't going to witness quite the ultimate gaming experience everyone is expecting.

Loading up the A1200 version of Sleepwalker brings the familiar "It's Comic Relief or summit" quip from a sampled Harry Enfield, in much the same way as the standard version. For anybody who's expecting a radical revamp of the original game, things certainly don't look too promising.

You'd be hard pushed to notice anything new or enhanced which either impresses or excites an A1200-owning gamer. The intro is pretty much as before, with only a few additions which are noticeable. Apparently, and you could be forgiven for not realising this, there is a new carpet on the scene where Lee leaps out of bed in the intro. Hardly using the A1200 to its full, wouldn't you say?

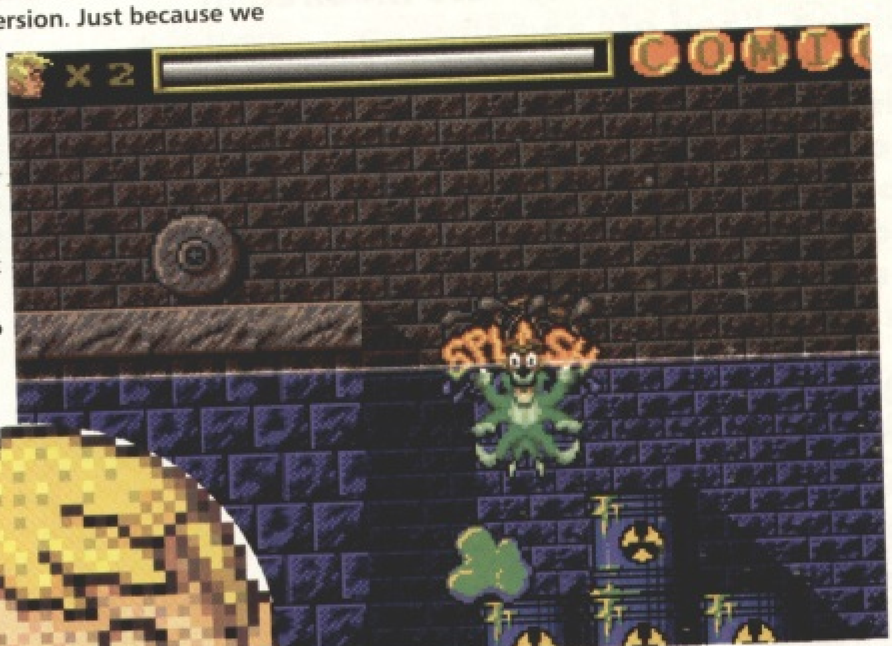
Gameplay-wise there's nothing really new to report. Everything is an almost carbon copy of the ordinary version with the same levels and the same sub-games all reappearing in front of a slightly more colourful layer of parallax. There are a few more speech samples, most of which are bloody LennyHenry whose whole career seems to revolve around Comic Relief these days. A few more vocals from Harry Enfield wouldn't have gone amiss.

To be honest, you'd be hard pushed to suggest how else Ocean could have improved the game. After all, Sleepwalker A1200 contains all the stonking gameplay features as before, features which prompted Dave to award it an impressive 84% last issue. The suitably frenetic nature of the game and the clever puzzles all add up to a supremely playable experience and the occasional added visual serves to enhance the game's quality.

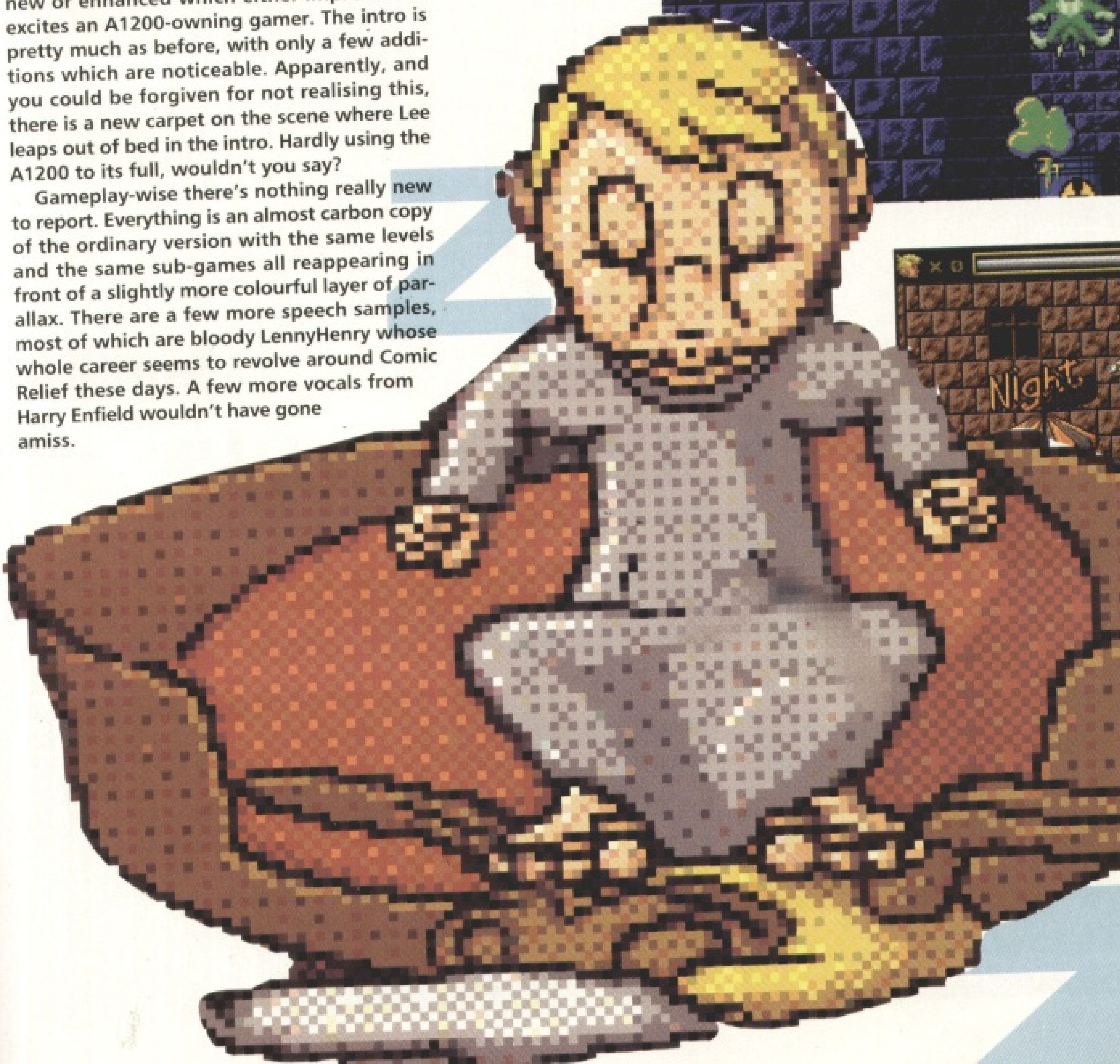
Sleepwalker A1200 isn't a game you'll be impressing your mates with but it plays as well as the standard version. Just because we expect too much doesn't mean the game should be marked down so Sleepwalker is going to be awarded the same mark as the A500 version last month. 'Nuff said.

OVERALL: 84%









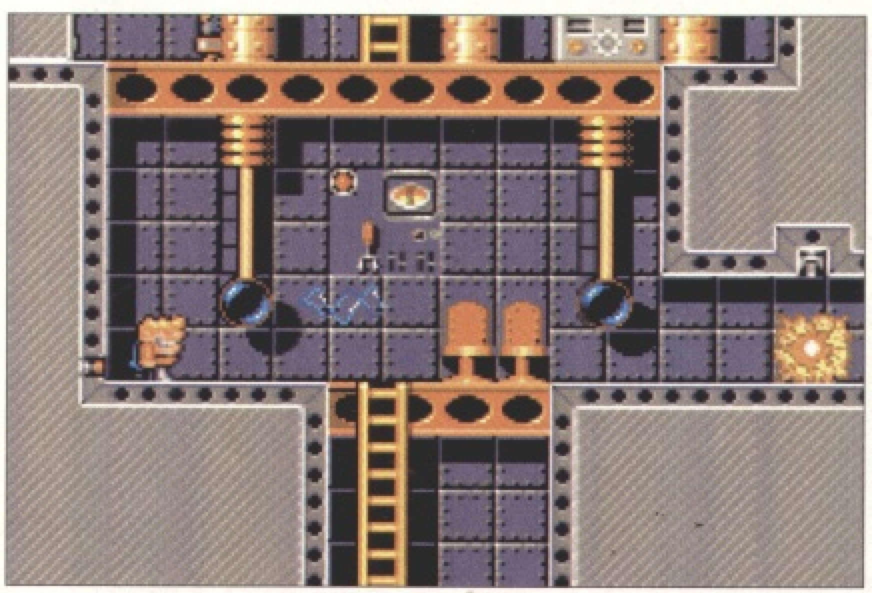
CHEAPOS!

We were sitting in the office the other day, discussing life, the universe and games among ourselves when along came Mr Postie with his huge bag o' post. Our postman is not known for his pleasantries and, on this occasion, he was in a stinking mood. "What's up, kind sir?" we inquired in unision. "Sod off and shut up," came the reply. "You know I've got a dodgy back and this sackload of Cheapos has done me no good." With that, he emptied nine pages worth of budget releases onto our desks and legged it out of the room, pausing only to nick the coverdisks from the front of the mag. Tsh!



RICK DANGEROUS 2

Kixx £7.99



Few computer game characters have managed to secure for themselves genuine hero status on Amiga, but Rick Dangerous, Indiana Jones lookalike extraordinaire, is without doubt one of the biggest and best. Having first appeared in 1989 and redefining the terms for the platform genre (swishy graphics and scrolling out, simple, addictive gameplay in) and spawning a number of inferior clones in the process, Rick returned a year later to rid the world of alien invaders in a space-age Flash Gordon-style romp. Nearly three years on and the game is still, for my money at least, one of the finest examples of the platform genre any machine has ever seen. Forget Zool - this is what real fun is all about.



Like its predecessor, Rick Dangerous 2 is not a conventional platform game. Using titchy sprites and nondescript backdrops and keeping technical trickery to a minimum, RD2 relies on well thought-out and damned clever game design for its appeal. The challenge is a mixture of pixel-perfect arcade dexterity along the lines of 8-bit classics like Manic Miner and some simple but effective puzzles as Rick attempts to reach the end of five flick-screen levels. The backdrops are fraught with traps, switches and obstacles to navigate, and patrolling alien guards and monsters are a constant threat. With only a laser gun and a few bombs to protect him, Rick has his work cut out for him.

One word of warning about the game, however - it is bloody hard. And when I say hard I'm talking tougher than titanium. Split-second timing and pixel-perfect jumps are the order of the day throughout, and there's little or no margin for error in most situations. Younger players or those with little patience may find it too tricky to handle, but if you're willing to persevere, there's a tremendous amount of satisfaction to be had. If you have any respect for yourself as an Amiga owner, you can't afford to miss this classic slice of excellence from the golden age of 16-bit gaming. It's that simple, really. [GW]

OVERALL: 92%

HUDSON HAWK

The Hit Squad £7.99



HERO QUEST

GBH Gold £9.99

I have a phobia about role-playing games. I hate the bloody things. So far as I'm concerned, they're over-complex, tedious and downright dull. Which is why it's such a strong testament to the quality of Gremlin's Hero Quest to say that I like it lots - it's put the much-maligned genre in a whole new light for me. Having never seen the game while it was out at full-price, I approached it in this new budget incarnation with a mixture of apprehension and contempt - but within half an hour I was deeply ensconced in battling with balrogs, collecting treasure and weapons and - yes! - even rolling the dice. And all without having to look once at the instructions? This is good stuff.

So what's it all about then, eh? Well, basically what this is is a down-the-line adaptation of the popular MB board game, with players (in the guises of dwarves, barbarians, wizards and the like) racing against each other to complete a series of independent missions or quests. Escape the castle, rescue the hostage, find the treasure, etc. In the meantime the computer plays the part of the wizard who moves around the baddy characters, orcs and the like. Players roll the dice and take turns to move and perform actions, and the first to complete the quest is given a reward in gold used to buy potions, armour and weapons for the next scenario.





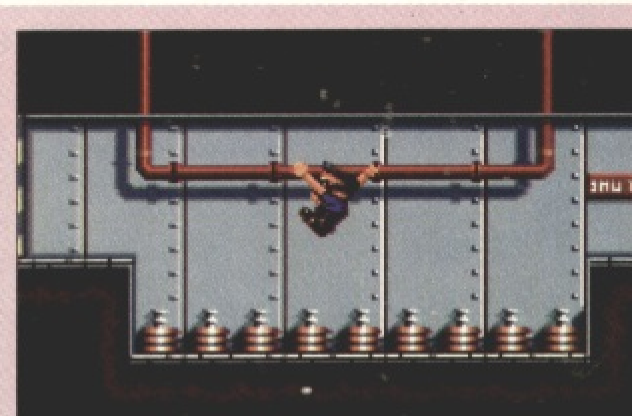
On paper it sounds deadly dull, but in practice Hero Quest is a thousand times more accessible and fun than most RPGs, like those daunting Eye of the Beholder thingummies, and the innovative isometric display gives the proceedings a welcome arcade-style feel. It's easy to see what's going on at all times, the controls are super-instinctive and there's a decent soundtrack to boot. My only gripe is that the thirteen quests may not take long for a seasoned FRPer to complete. But if you are, like I was, an RPG sceptic or novice, buy this immediately and be transformed - you'd be hard pushed to find a better value purchase this month. [GW]

OVERALL: 89%

Hudson Hawk, on the surface, is a simple console-style platform romp with huge levels and a few sub-games chucked in for good measure but it's a game which has caused a rift between the team that could well be permanent. To say there's mixed opinion here in the office would be an understatement - I've never heard Dave swear so much. Phrases such as "unplayable" and "doo-doo" (bit of artistic licence with the last comment there) frequently left our Ed's lips while we were playtesting, which is unusual for the usually jovial Dave.

The reason for all the childish profanities can be summed up in one word - inertia. The computerised Bruce Willis is so well endowed with the stuff that some declare the control method to be, er, uncontrollable. For beginners it may be a little on the harsh side but if you persevere it soon becomes almost second nature and the tricky leaps which are required later on in the game can be tackled with relative ease. Dave thinks it's too "fiddly" but that's because he's not very good at it. If you can master the inertia then there's a great deal of fun to be had.





All of the meanies, from the greying caretakers to the snap-happy tourists, are humorously animated and each have their own ways of zapping our balding star's energy. The layouts of the levels are well designed and varied with sensible time limits which only rarely provoke a sense of urgency, the challenge lying mainly with well-timed jumps and switch operating.

Overall, then, if you're quite proficient at platform games then you should find this a challenging and addictive game which will keep you entertained for ages. Well worth eight of those quids. [SB]

OVERALL: 86%

CHEAPOS!



SMASH T.V.

The Hit Squad £7.99

It hasn't aged well, Smash T.V. When it first appeared on full-price just over a year ago we (as in the games reviewing fraternity) raved on about what a brilliant coin-op conversion it was but now... I, for one, am not so sure.

Smash T.V.'s scenario - about contestants battling it out for tacky prizes in a futuristic TV gameshow - is but a flimsy excuse for some wholesale slaughter on a massive scale. This really is shoot-'em-up action at its most basic, with the player's (or players' - there's a simultaneous two-player option) task being simply to fend off as many of the hundreds of goons, drones and tanks that pour into the game arena as possible. Prizes and power-ups appear mysteriously on the arena floor and can be collected, in an equally mysterious manner, by walking over them. Once a sufficient number of the baddies have been slain you move on to the next, harder arena, climaxing in an encounter with a lone super-baddy. The usual stuff.

The trouble with Smash T.V. on the Amiga is that, although it looks like the coin-op, it doesn't 'feel' like it. The sampled sound is feeble, a mere shadow of the meaty rumblings of the arcade machine, and the baddies lack solidity due to the lax collision detection - sometimes you can walk straight through a pack of bad guys without so much as a scratch, other times you can't. Try your luck.

The control system is also problematic. The arcade machine had two joysticks per player, one for movement, the other to control direction of fire. Provided you have two 'sticks (or four and an adaptor if you want your mate to play) then there's no problem. If you haven't, however, then you've got problems - with two 'sticks you can run away and blast the baddies at the same time, with one you end up just running away. Great. There are keys to lock or reverse the fire direction, but in a game this frantic there simply isn't time to fumble about on the keyboard.

For all its bad points, Smash T.V. does offer sufficient thrills to make it a worthwhile purchase. But if you loved the coin-op - as I did - then you're likely to come away feeling more than a little disappointed. [DU]

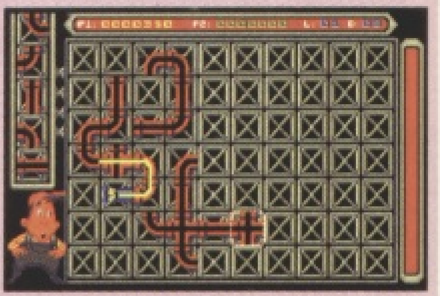
OVERALL: 71%



PIPEMANIA

Touchdown £9.99

Coming from the talented stables of the Assembly Line, Pipemania arrives complete with boastful packaging which makes rash claims about Government Health Warnings and rubbish about how you may never sleep again if you purchase this game. Obviously the respectable computer press heaped praise on this game on its original release but in these days of sophisticated puzzlers it hasn't aged particularly well.

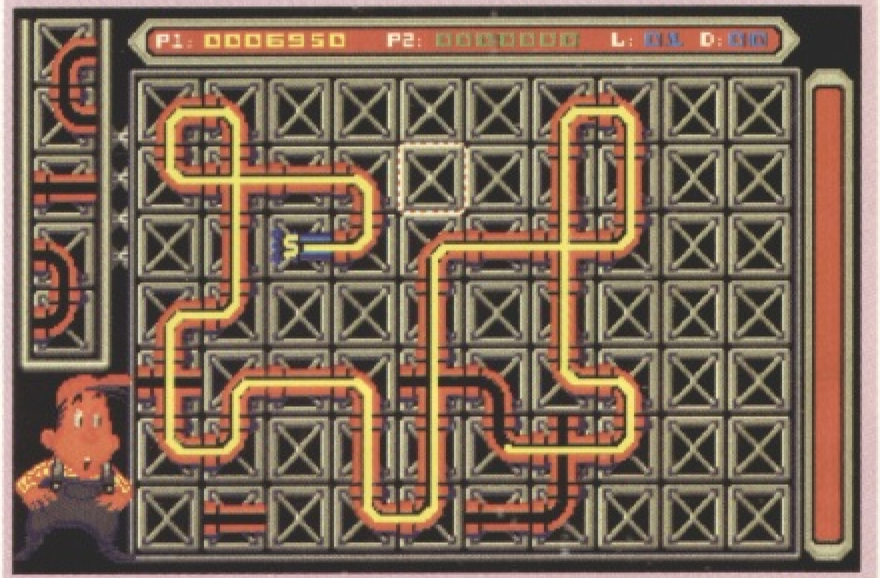


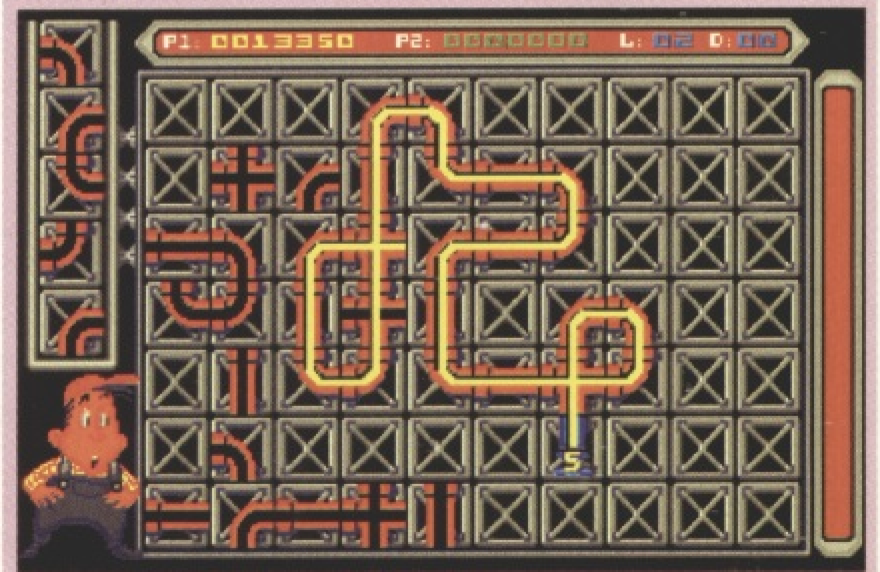
The idea is simple. Connect a series of randomly-generated pipe sections together to create a path for the ever advancing flooz to flow through. If a break in the network is encountered by the slime then the level is over and, providing the liquid has travelled as far as specified by the on-screen counter, it's on to the next. Simply managing to contain the flow isn't the most exciting objective ever conjured up and even if you do manage to complete a screen there's often a feeling of failure when the flooz finally runs its course and overflows onto the play area.

Fixed pipe sections are rapidly introduced which, coupled with the ever stricter time limits, soon makes your task incredibly manic and, to a certain extent, frustrating. Unlike, say, Gem'X or Lemmings, Pipemania feels too forced and the hectic nature of the game is not pleasurable in the slightest. The levels are too samey for my liking which rapidly diminishes the urge to continue, something that is very important in a puzzle game.

It's hard to know how to rate Pipemania. For some it might be the bee's business but for others, including myself, the frustration factor is just too high to enable this game to retain its classic status. [SB]

OVERALL: 63%









W.W.F. WRESTLE MANIA

The Hit Squad £7.99

Ocean seem to be desperately trying, one way or another, to get Wrestlemania into every home in Britain. It's already appeared on two (count 'em) compilations, and here it is yet again at the 'bargain' price of £7.99 (in Earth money). It has to be said, however, that the only way I'd ever consider this smelly doo-doo of a game a bargain is if I was the one receiving £7.99 and disk was reformatted for me. And to think that it was the Chrimbo-before-last's Number One hit... I don't know.

As you've probably already realised, it's a wrestling game based on the antics of the World Wrestling Federation's army of over-the-top bruisers. The player gets to choose whether they want to be either Hulk Hogan, the Ultimate Warrior or the British Bulldog and compete against five increasingly-tough opponents, including Mr Perfect, the Mountie and Sergeant Slaughter.

There's also a practice option, where two players can fight each other, but it's pretty feeble as the second player is restricted to playing Mr Perfect.

All the character selection stuff is nice enough and the graphics are big, bold and colourful. However, it's only when you start wrestling that the game's weaknesses become apparent. There simply aren't enough moves available and those that are are difficult to access. You seem to spend most of your time frantically waggling the joystick to get out of grapples, which isn't my idea of fun nor yours, I'd hope.

Unless you're still obsessed with the WWF phenomenon and need this to go with your WWF bedspread, WWF posters and WWF lunchbox then I'd advise you to save your pennies until Body Blows comes out. [DU]

OVERALL: 33%

WIN!

A SET OF KIXX XL GAMES!

US Gold are rather pleased with their new Kixx XL range of budget software and quite rightly too, as the three games we've reviewed so far have been responsible for some respectable marks over the past couple of months. Games such as Indiana Jones And The Last Crusade, Zak McKraken And The Alien Mindbenders and, best of all, the rather excellent Future Wars are all but the mere tip of Kixx XL's publishing iceberg. In the near future you can expect to see Cruise For A Corpse and The Secret Of Monkey Island, all reissued at the attractive price of between eleven and thirteen pounds sterling.

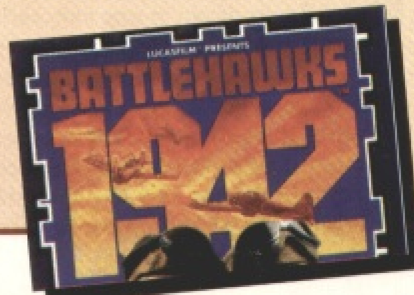
Some of you, however, may be too tight to fork out the reasonable asking price which is why we've teamed up with Kixx XL to offer you the chance to win four of their games (Indiana Jones and the Last Crusade, Zak McKraken and Alien Mindbenders, Future Wars and the soon-to-be released Battlehawks 1942) all presented in some brown paper with your name, address, and a stamp on it!

We've five sets of these games to give away and all you have to do is answer the following three questions:

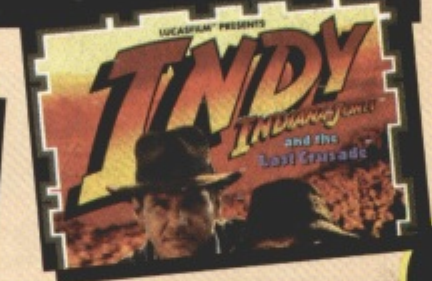
(1) In what issue of The One was Indiana Jones and the Last Crusade reviewed?	(2) What mark did Future Wars score?	(3) How many Kixx (not XL!) games are reviewed in this issue?
(a) October 1992	(a) 88%	(a) 3
(b) November 1992	(b) 89%	(b) 4
(c) January 1993	(c) 90%	(c) 5

Easy, eh? Plop your answers on a postcard or stuck-down envelope and send them to: I'm Really Skint So Send Me The Kixx XL Games, THE ONE, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU to arrive no later than March 28th (1993, that is so don't try and get clever). All the usual competition rules apply. Good luck!!!

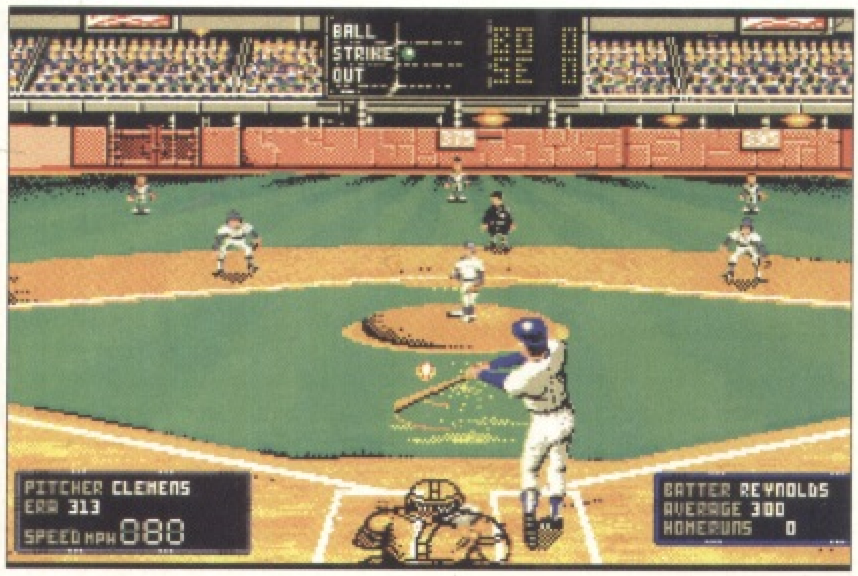








CHEAPOS!



R.B.I. TWO BASEBALL

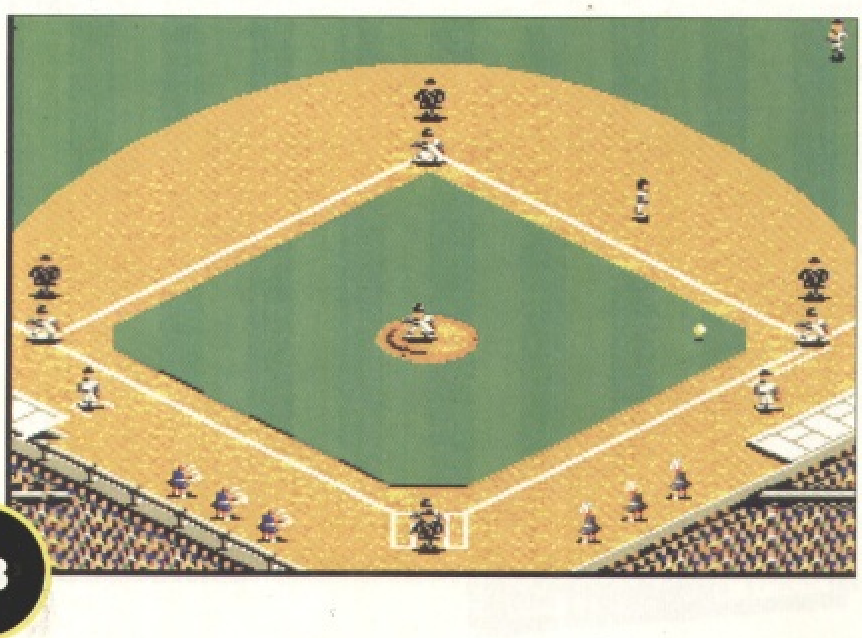
The Hit Squad £7.99

What is it that makes some sports more suitable for computer game adaptation than others? Why do we have plenty of exemplary Soccer, Tennis and American Football games, but fans of Boxing, Wrestling, Cricket and many other sports are so poorly catered for? It's a mystery to me, but credit should go to Domark for having what is undeniably one of the best cracks so far at converting one of the trickiest sports of all - that over-inflated version of Rounders that the yanks call Baseball. With its extrapolated and often incomprehensible rulebook, you need a degree in applied physics to understand the real thing, let alone a pixellated adaptation.

Forsaking most of the game's boring technical aspects and reams of statistics, RBI opts for a simpler, arcade-style approach - "the Kick Off of Baseball" is how I remember it being hyped at the time. Well, hardly, but it's not half bad either. The game uses two views - first from behind the batter for the pitching and hitting, then a larger scale scrolling representation of the whole field when the batters are running and the outfielders chase the ball. And so it goes on, with each play interspersed by cutaway shots of the jumbo-vision scoreboard, with fancy graphics illustrating when a player is safe, has struck out, committed a foul, etc.

Most sports games stand or fall by their control mode, and RBI deserves credit for making a convoluted game quick and easy to get into. Fielding, running and pitching are all easy to do, although the game does fall foul of that age-old Baseball sim ailment - it's far too difficult to hit the ball when batting. Practice makes perfect, but it can be annoying at times. Despite that, RBI Two is a more than competent rendition of the sport - if pushed, I'd say that Mindscape's TV Sports Baseball is the better game, but then this is £18 cheaper and for that reason alone this is probably the better bet unless you're seriously into the sport. If you're not, RBI is unlikely to convert you, but it's a good laugh all the same. [GW]

OVERALL: 73%



PINBALL MAGIC

Kixx £7.99

This is, apparently, an old Loriciel game from way back in time when men were men and boys etc. Unlike the 21st Century pinball games (you know, Dreams and Fantasies), Magic consists of one table split into twelve single-screen levels which must be played and completed in order before you can try your luck at the latter layouts. To complete a screen you must extinguish all the lettered lights by rolling your ball across them or knocking away a set number of bricks. Successfully performing these tasks opens a gate at the top of the screen which the ball can pass through to progress 'higher' up the table.

Unlike the the exceptionally dire Soccer Pinball, Magic's ball moves very realistically. The table layouts are acceptable but the ball does tend to fall into the points bonus traps a touch too easily which usually halts the game for a few seconds while the program makes a few sonically-challenged clicking noises at you before ejecting the ball at a rather high velocity. Quick reactions are definitely a necessity here as the small screen size tends to leave a very small margin of error and the ball can often disappear out of play before you have time to think.

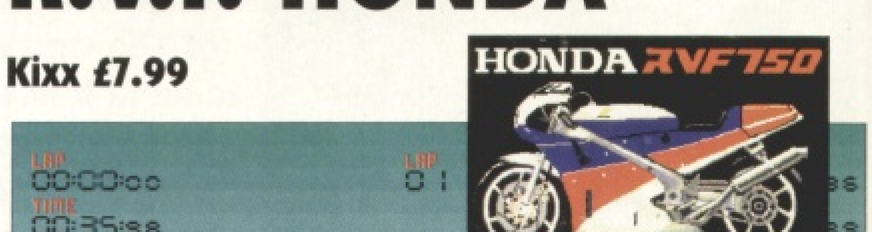
Pinball Magic lacks the polish of its two full-priced competitors. The presentation is minimal, the options are fairly standard and the game itself is only moderately playable. If you do own either Pinball Dreams or Fantasies then you'd be advised to steer well clear of this as there really is no comparison between them but if you are new to pinball games and are too tight to fork out for the proper versions then this may well tide you over. [SB]

OVERALL: 63%



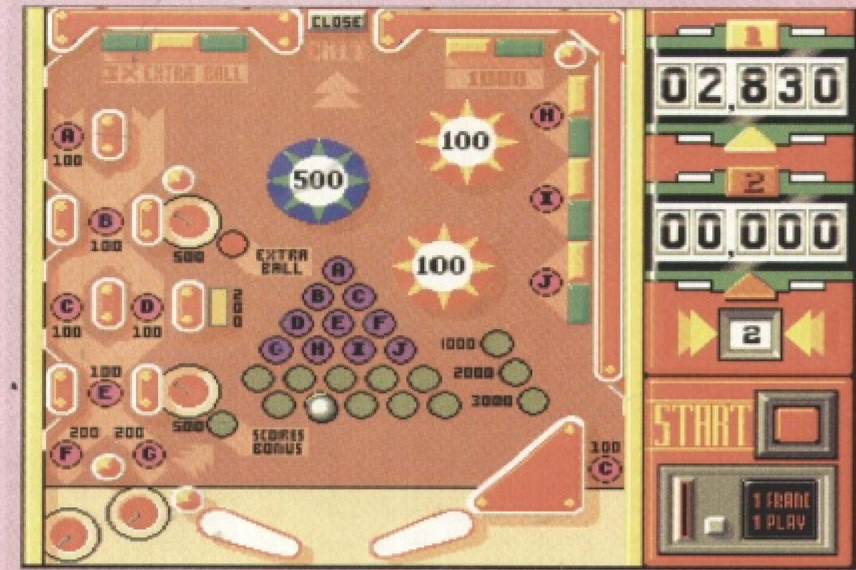
R.V.F. HONDA

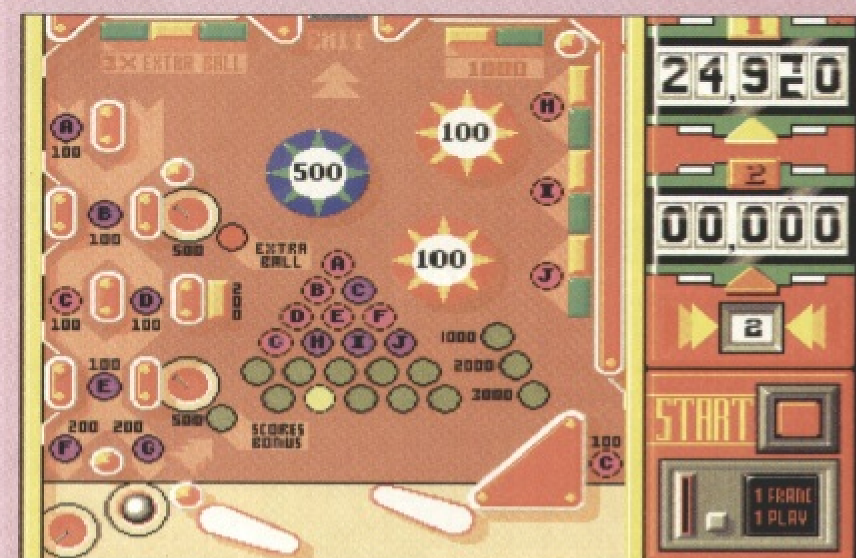
Kixx £7.99

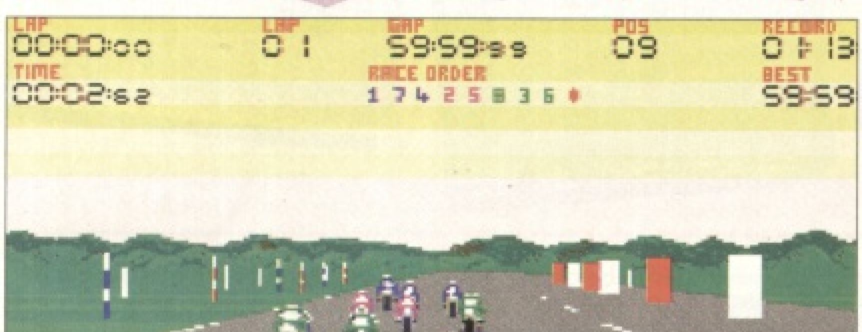


RVF Honda is a bike-racing game which falls down in one very serious area: the sound. Close your eyes during play and you'd be forgiven for thinking you were riding a lawnmower rather than some 50,000cc super machine. You'd also be forgiven for crashing, as it's not easy to negotiate a hairpin bend at 200mph with your eyes shut tight. It's a rather annoying badly-tuned lawnmower at that and so I can understand why my colleagues in the games room were screaming at me to "turn the bloody sound down" (their words).

That failing aside, RVF Honda isn't half bad. Its roots are in old arcade games like Super Hang-On, with the







player viewing the race from just behind his bike. Onto this have been grafted simulation-like aspects, such as a proper gear system and a rev counter, no doubt in the search for elusive 'depth'. Thing is, I can't help feeling that the game would've been a lot better without them. Gears are always a bugger to get to grips with and as there's no option to play on 'automatic' it takes a lot longer to get into the game that I would like.

Once you do, however, the fun starts. There are three championships to compete in of escalating difficulty - Clubman, National and International - and entry into the latter two is only possibly when you've won at the lower levels, so you've got a pretty good challenge on your hands.

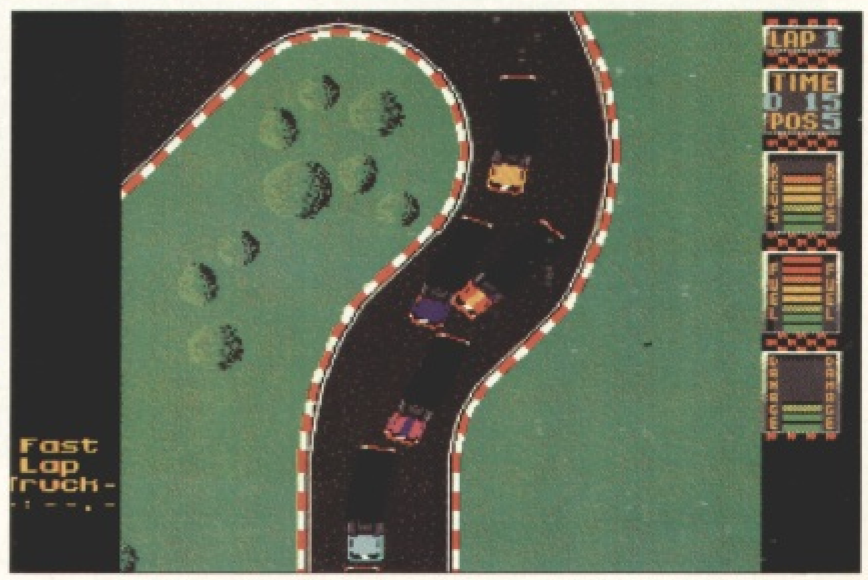
So long as you don't mind the rather steep learning curve, RVF Honda is a fine game. Although it's looking a touch dated in the 3D update stakes, this is more than acceptable as something to tide you over until you've scraped together the cash for the superb No Second Prize. [DU]

OVERALL: 72%

INTERNATIONAL TRUCK RACING

Zeppelin Platinum £7.99





Well, it's original, you've got to give it that. After all, have you ever seen a race game featuring articulated lorries before? No, thought not. ITR is a top-viewed racer in the Supercars vein, with the player steering a 38-tonne juggernaught through a series of international circuits with the aim being to reach top position in the Premier League and become the Ultimate Truck Driver. A coveted prize, I'm sure you'll agree.

Each race consists of two phases; a qualifying lap to place yourself on the starting grid and then the race proper. There are six other artics to compete against, and each will do its best to ram and shunt you off the road. Taking too much damage makes the lorry unfit to race and ends the game, but repairs can be made (and the gas tank refuelled) by driving through the pits.

If you get bored of playing alone then you can always invite a friend around for some two-player action, although they'll probably hate you for it. It's no very good, you see. In the one-player game the scroll stays centred on the player (obviously) but in the two-player game it follows the leader of the two players. If a player falls so far behind as to go off the edge of the screen then they're pulled up with the leaders, removing any real incentive to try hard and do well.

ITR's not awful but it's no budget gem either. The scrolling is jerky and a little hard on the eyes, and the computer-controlled competitors are a bit on the thick side too - they tend to stay bunched together in a pack, jostling each other around, so that once you've managed to manouevre past them it's pretty much plain sailing to the chequered flag. If the two-player option was a bit better it might've been more worthy of your attention but as it stands ITR will only appeal to those who want to be a trucker when they grow up. [DU]

OVERALL: 63%

WIN!

THE COMPLETE HIT SQUAD 1993 COLLECTION!

THE FRENZIED BIT

Ohmigod! I think my brain's about to explode with excitement! Why? It's those Ocean geezers again. In another insane bout of genorisity they're giving five phenomenally lucky readers of The One the chance to win a copy of every game released on The Hit Squad label this year! It's the budget label they're already calling "the best" in some circles, especially those circles inside Ocean's Manchester HQ.

And, boy, have they got some tasty zingers coming your way over the next year! Hot titles like The Addams Family, MiG-29, Parasol Stars, Powermonger and PGA Tour Golf! Just think, come next January you could be the proud owner of all these and many more! Aaaiieee! Call the medics! I think my brains are coming out through my ears...

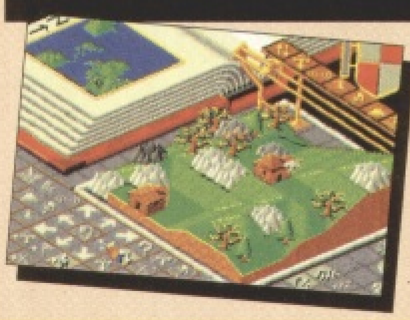
THE CALM BIT

Having whipped you all up into a state of near-hyperventilation with the above we'd better take you down a few notches and explain, clearly, concisely and frankly, exactly what it is you have to do to win.

It's not too difficult, actually. First find a postcard or sealed envelope and write your name and address on the back. Once you've done that, use your skill and judgement to complete the following phrase in a witty and amusing way using twelve words or less:

I would gladly sell my granny for a new Hit Squad game because...........

Now affix a stamp to the front of the postcard/envelope and send it to: The Not Very Funny Or Clever Or Hard Hit Squad Compo, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries must reach us by March 28th, and the five entries that we consider to be the most entertaining will each win a Hit Squad 1993 collection. The usual competition rules apply.









VIDEOKID

GBH Gold £9.99



This rather sad little game comes from Gremlin's dark period of about a year or so ago, when they were turning out some real stinkers before they started getting good again. Games like Pegasus (poo!) and... well, this. Why on earth it's been selected for the GBH Gold label, upon which only the highest-quality titles are supposedly released is beyond us. Plainly speaking, it's not very good. Produced by the same team that came up with W.W.F. Wrestlemania (need we say more), Videokid is a competent but thoroughly uninspired re-working of the R-Type shoot-'em-up theme in which the player, as the goggle-eyed hero of the title, plays through five scenarios that for no adequately explored reason are played out inside a VCR on various cassettes.

Medieval, Chicago gangland, Wild West, outer-space and horror scenarios make up the five stages, with the player donning a suitable costume and battling predictable baddies over an equally-predictable backdrop for each. Unlike R-Type and most games of this ilk, however, Videokid's forced scroll moves in four directions, in a "left for a bit, then up a bit, then left a bit again, then down a bit" kind of way. It doesn't add particularly much to the proceedings, expect that the player has to be careful not to get trapped behind scenery, else the scroll pushes you off screen with fatal results. Beyond that, everything here has been seen before - smart bombs, extra weapon capsules, end-of-level baddies... this is the sort of game where you feel that you've seen almost everything it's got to offer in the first minute of play. And you'd be right.

To be fair, Videokid does have a certain charm - some of the graphics are quite pretty and there's a fairly polished feel all round. The basic problem is that it's just not very much fun to play. It's too hard for a start, with the enemies taking far too many hits to kill, and the cramped play area brought on by the inflated size of the sprites makes it all too easy to keep crashing into things and losing energy. Sorry, but even at a budget price, this kind of clumsy and unimaginative product just doesn't cut it anymore. Next! [GW]

OVERALL: 32%









SWIV

Kixx £7.99

SWIV was originally released back in '91 to high critical praise and a big pat on the back from the games-buying public. Commanding either a helicopter or a jeep, the idea is to stay alive long enough to rid the terrain of as many enemy alien craft as possible. The vehicles these hostile creatures control vary from simple choppers to more nasty and evil battleships which require some quite serious sessions with Doctor Laser Gun before they finally disappear and release valuable power-ups.

The non-stop action can become extremely frantic as the number and ferocity of the aliens increases to an almost unimaginable level. Shooting certain aliens can occasionally reveal some well-needed invulnerability bubbles and collecting two activates a rather smart smart bomb, ridding the screen of all alien ships.

This is all well and good but, as is often the case with shoot-'em-ups, the action can become a little repetitive after a while as the landscape and aliens tend not to differ visually. The sprites lurch onto the screen with sometimes jerky movements (imitating the SEUCK games that SWIV has spawned) and the whole display can become confusing at times as the aliens tend to merge into the background. After about ten minutes the urge to carry on becomes fairly minimal, partly due to the lack of tension-generating in-game music. Explosions and shooting sounds, meaty as they are, soon grate on your inner ear.

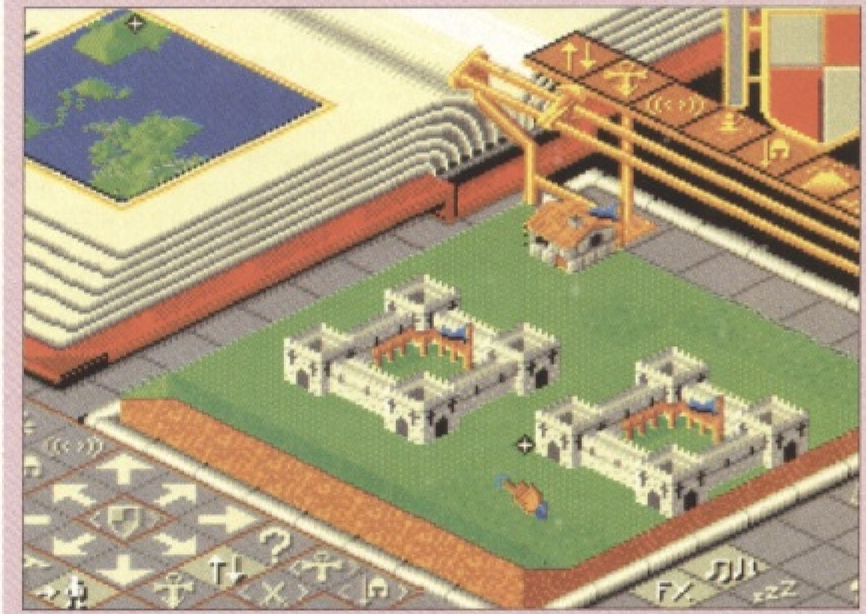
Having not played this game for about a year and a half, I was quite looking forward to experiencing a real blast from the past but SWIV turned out to be not as excellent as I'd remembered. Don't get me wrong, it probably still is the best vertical shoot-'em-up available on the Amiga but, let's face it, there aren't any really serious contenders in this field. [SB]

OVERALL: 81%



POPULOUS & THE PROMISED LANDS

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Populous wasn't just any 'god' game, it was the first and by far the best (well, the best until Populous 2 came out, anyway). And now you can sample this tasty slice of computer history at the even tastier budget price of £7.99, plus you get The Promised Lands data disk thrown in too. Bargain!

Chances are you already know the game but in case you've been locked in a small, dark cell for the last three years I'd better give you the 'premise'. You play a god, basically, in charge of caring for a tribe of tiny chaps who wander over a scrolling isometric-3D landscape. Using your divine powers you can raise and lower the land to make it level, thus allowing the tribespeople to build houses, raise families and so expand the tribe. And the more people who worship you, the more powerful you become.

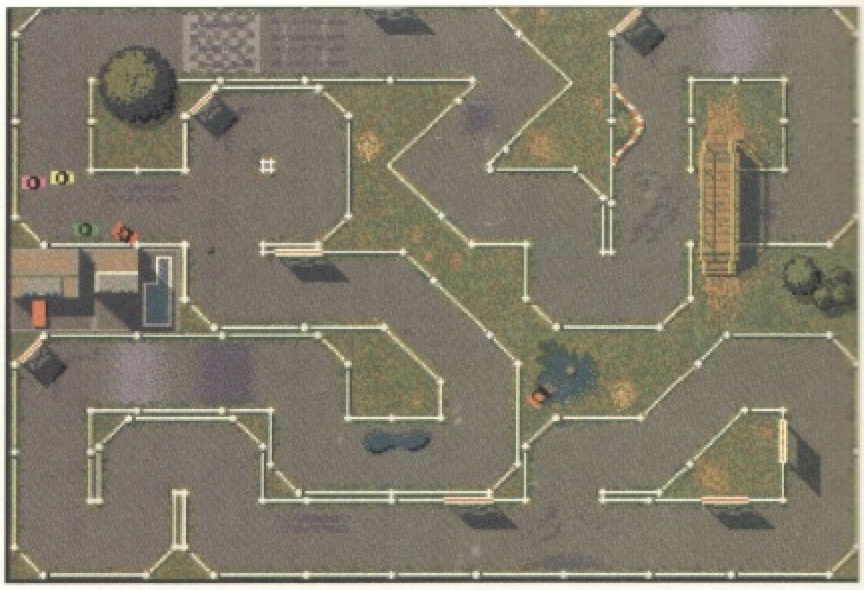
But all is not sweetness and light. There's a rival deity with his own tribe who also has dreams of power. And so you must send your tribe to war and use your divine powers to rain death and destruction on the opposing tribe. Assuming you've built up enough power you can cause all kinds of havoc, from turning the enemy's land into uninhabitable swamp to erupting a giant volcano.

All this is controlled using an innovative (at the time, at least) 'click and point' player interface which has stood the test of time surprisingly well. In fact, the game as a whole can still hold its head high even when compared with more recent 'god' games such as Mega-lo-mania and Utopia. If you haven't already got Populous then there's now no excuse why you shouldn't fill that gaping void in your software collection pronto. [DU]

OVERALL: 89%

CARNAGE Zeppelin Platinum £7.99





Life's a funny old game - you never know what's waiting for you round the next corner. Take, for example, the monthly tide of original budget releases we receive - normally we groan at the prospect of having to wade through what, 99% of the time, is low-quality kaka. But then a little gem turns up, completely out of the blue and we fall in love with it. Bliss.

Just such a game is Zeppelin's Carnage, which arrived unannounced under plain brown wrapper this month. Though it was slotted into the disk drive with little enthusiasm, within a few minutes it had the whole The One team crowded around the A600 in a frantic four-player game. A derivative of the Super Sprint/Super Cars genre, where little motors whizz round twisty-turny racetracks viewed from above, Carnage looks and sound like nothing special - but is a terrific laugh to play. One to four people can play, and the object is simply to qualify for the next race (there are sixteen tracks) by having at least one driver beat the computer-controlled pace car(s).

At the end of each race, providing you've been successful, cash prizes are doled out which can be spent in the garage to customise your car before the next challenge. Extra acceleration, faster engines and nitro boosts are all available, along with what is probably the game's most fun aspect - land mines. These little doozies can be ejected from the rear of your car and left lying on the track waiting for another car to drive over, in which case it's destroyed and vital seconds are lost while it's repositioned on the track.



If truth be known, you've almost certainly seen this sort of game done before, and probably with considerably more panache, in the cases of games like Super Off-Road and Indy Heat. But this is plain, no-frills racing entertainment, and with the fun multi-player mode coupled with some deviously-designed tracks, Carnage comes strongly recommended as a top budget buy, particularly if you've got some pals willing to join in the fun. [GW]

OVERALL: 84%

INTERNATIONAL TENNIS

Zepplin Platinum £7.99

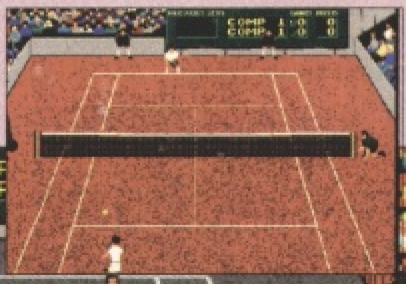


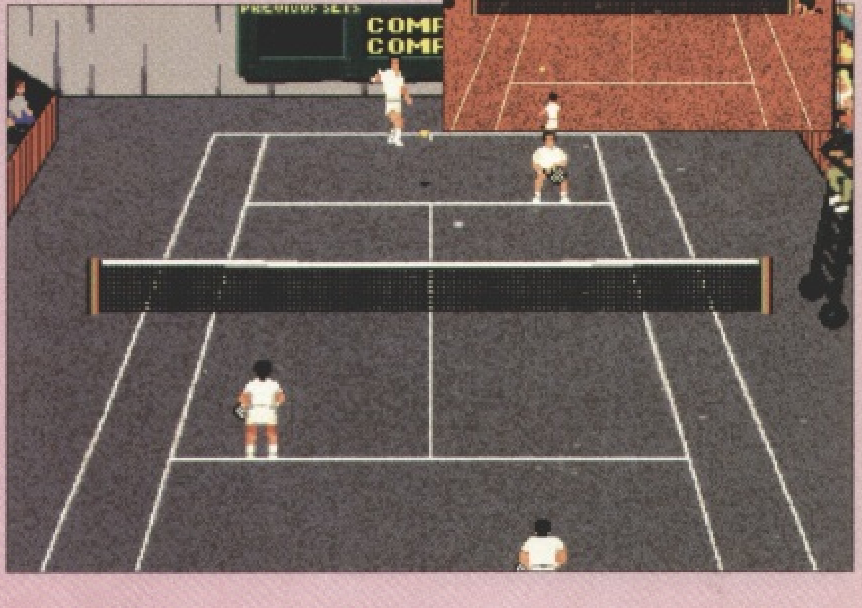
Ahh, there's nothing like a good game of tennis. And a good game of tennis is nothing like this sad budget release. The instruction sheet implies that International Tennis is played to the full Lawn Tennis Association rules but even I know that in a game of doubles only the person who is being served to is allowed to return the ball. Maybe the programmers have included everything else except this rather trivial aspect of the game's rules but it errors like this do tend to tarnish a game's authenticity somewhat.

If you are prepared to overlook this omission, however, what you'll find here is your bog-standard tennis game with no thrills or added excitement. The control method is simple to master with spin and smashes initiated by moving the joystick as the ball is struck. Within a few seconds you'll be pulling off some fairly competent shots and applying spin with a fair degree of confidence. You can opt to play on three types of courts - grass, clay and asphalt - all of which theoretically alter the ball's bounce and against a computer player or team with intelligence levels determined by your good selves depending on your standard of play.

There are two things that International Tennis lacks, though. First, and perhaps least importantly, is decent sound effects. I'm sure that it doesn't require a great deal of skill or memory to inject a few sound effects or audience noises but all you get for your cash is the sound of racquet on ball. The second missing 'thing' is the option to play in a tournament. What's the point in loading a game up and beating a computer controlled player only to be told that you 'Win the game'? Gamers need a goal to reach and a trophy to gain if they are to be persuaded to play on. As it stands, though, you'd be lucky to get more than a couple of days of statisfying play from this release. [SB]

OVERALL: 51%





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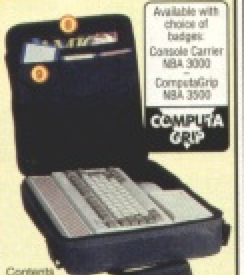
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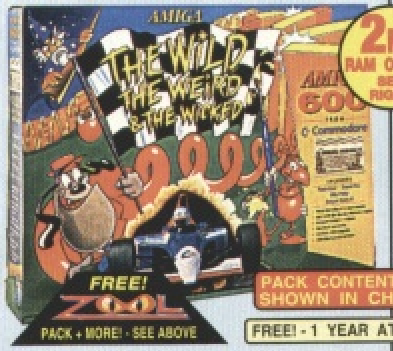
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KILL ZONE

Welcome one and welcome all to the world's finest tips section! We've really gone tips bonkers this month, with copious advice for adventurers partaking of the Legends Of Valour, the last thrill-packed instalment of the Legend of Kyrandia solution, a trip back to the Future Wars for all you budget buyers out there and handy player's guides to Pool and No Second Prize. But first, let's get (whip) cracking with...

INDIANA AND THE FATE

Having trouble with the latest 'whipping yarn' from LucasArts? Join Dave Upchurch, The Man With The Fat, as he ventures to exotic lands and unravels the mysteries of Atlantis in this, the almost-complete player's guide...

STARTING OFF...

Unlike most graphic adventures, the Fate Of Atlantis doesn't follow a completely linear path, and there's often more than one way to solve a problem. This isn't, then, your typical step-by-step solution. However, it should see you safely through most of the game's stickier situations.

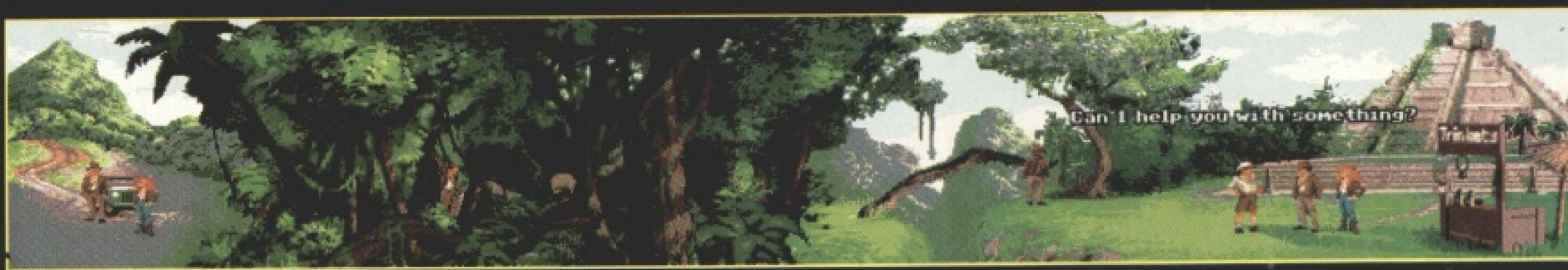
Often you'll need to talk to people. Whenever this occasion arises, have a good old natter and get as much information out of them you can. Don't be afraid to ask 'blunt' questions - being rude won't ever stop you finishing the game, although it may break off the conversation or end in a fight, so be prepared. If this happens and you haven't asked them all you'd like, simply try talking to them again. Most characters seem to have very short memories.

BARNETT COLLEGE

The intro, which finds Indy scouring the vaults beneath Barnett College, is pretty straightforward - just keep clicking on the objects around the various screens until you have the statue. If you can't do this bit on your own you're going to have REAL problems later on...

AT THE THEATRE

First, pick up the newspaper. There are three ways to get into the theatre. You can either talk your way past the bouncer (he's a big fan of Sophia so pander to this weakness, but don't get too clever-clever) or beat him up. Alternatively, investigate the alleyway - you'll see there's a ladder leading to an open window. Push the crates out of your way until you can reach it then climb up.



JONES OF ATLANTIS

Once inside, enjoy Sophia's fascinating lecture then give the newspaper to the stagehand to get rid of him. Now you've got to get Sophia's attention. Try fiddling with the levers and when the lights are green, push the button. One fake ghost later, and Sophia will be all ears.

ICELAND

The first trip to Iceland is a bit unexciting. There's not much to do here except talk to Heimdall about his theories (it's not all rubbish, so pay some attention) and get leads to the Azores and Tikal...

TIKAL

After blundering through the jungle you'll find there's a snake on the tree. Calm yourself, Dr Jones. Go back into the jungle and use your whip on the rodent to drive it into striking range of the anaconda. Isn't nature beautiful yet cruel? Use the tree to cross the chasm and reach the temple.

Sternhart won't let you into the temple until you tell him the title of Plato's lost dialogue. Admit that you don't know it then, when he leaves, talk to the parrot about the diary's title to get the right answer. Talk to Sternhart again, giving the correct answer this time, to progress.

Once inside the temple, get Sophia to keep Sternhart occupied while you pop back outside to get the lamp from the souvenir stand. Use the kerosene from the lamp on the loose spiral carving then give it a good tug. Now use the spiral carving on the animal's head to the left of the screen to reveal the tomb of an ancient Atlantean. Don't worry about Sternhart nicking the crown - you can't stop him, anyway. At least you got a bead of orichalcum.

THE AZORES

Costa hasn't got any interest in Indy at all, but get Sophia to talk to him and it's a different matter altogether. Keep talking to him until he's willing to trade with you.

ICELAND (again)

Returning here you'll find Heimdall will give you a very frosty reception. Poor blighter. Use the orichalcum bead on the head of the eel figurine to free it from the ice. Trade this with Costa in the Azores to get the information you need, in particular the name of the collection that the diary is hidden in.

BARNETT COLLEGE

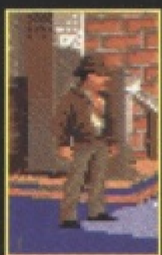
Before exploring the College's vaults again, get the jar of mayonnaise from the ice box in your office. The dialogue can be found in one of three locations; the room with the totem pole, the room at the top of the coal chute or the library. Remember what Costa told you? All items from a collection are kept together so use that information to reduce your search.

If it's in the totem-pole room, you'll first need to find a key. Use the mayo on the totem pole and push it into the centre of the room. Climb up to the top-floor room and investigate the urn. Inside, amongst the ashes, you'll find the key. Climb back down the totem pole, push the big crate to one side and use the key to open the chest.

To get to the room at the top of the coal chute, first get the gum from the schooldesk in the library and use it to make your feet stick to the chute's shiny surface. Investigate the cat figurines, then melt the odd-looking one in the furnace.

If it's in the library you'll need the dirty rag (from the cellar) and the arrowhead (from the totem-pole room) to make a crude screw-





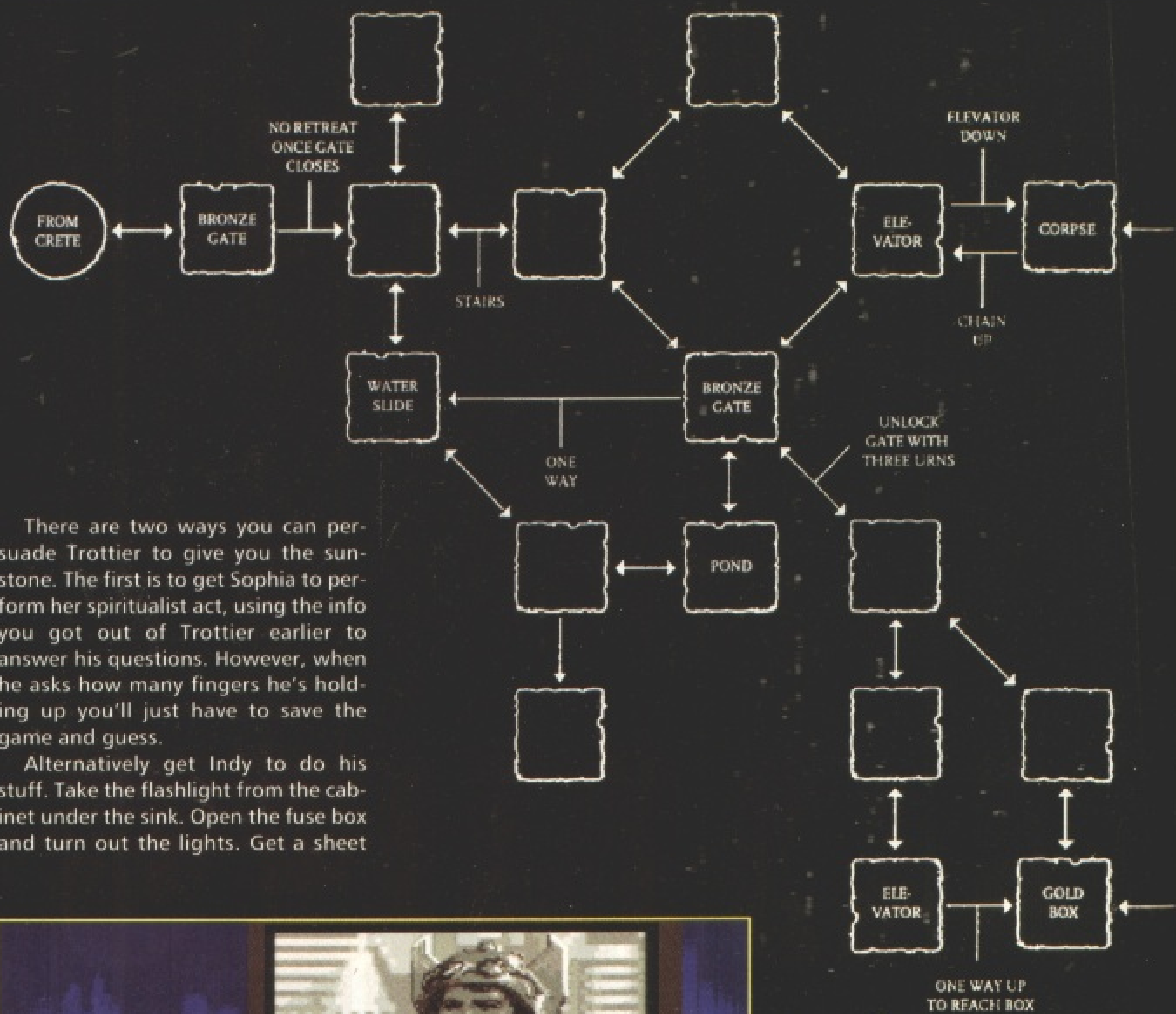
driver. Use this to unscrew the back of the bookcase.

INDY'S OFFICE
Before going any further, save your game. You're just about to choose whether to go on the Team, Wits or Fists path, and saving the game here means that you can come back and try a different path with the minimum of fuss. For reasons of space, the rest of this solution will take you through the Team path...



ALGIERS
Go to Omar's and take the mask hanging up at the back of his shop. When in the bazaar, try to persuade Sophia to take part in the knife-throwing act. Once she's stan-ding nearish to the board, give her a push. She won't enjoy her brief experience of Arab show business, but she'll get a knife out the bargain.

MONTE CARLO
While Sophia prepares herself in the hotel room, hang around the street. Look in Plato's dialogue and note down what the god machine was used for, what Plato's main error was and and where the city was said to be based. Talk to the people wandering about until you find Trottier (he's got grey hair and a beaky nose, if that's any help). Chat to him, using your knowledge of Plato's diary to impress him enough to meet Sophia for a chat. Make notes of any other things he talks about - it'll come in handy later.



There are two ways you can persuade Trottier to give you the sunstone. The first is to get Sophia to perform her spiritualist act, using the info you got out of Trottier earlier to answer his questions. However, when he asks how many fingers he's holding up you'll just have to save the game and guess.

Alternatively get Indy to do his stuff. Take the flashlight from the cabinet under the sink. Open the fuse box and turn out the lights. Get a sheet from the bed and use this with the torch and Omar's mask to scare the hair off Trottier.



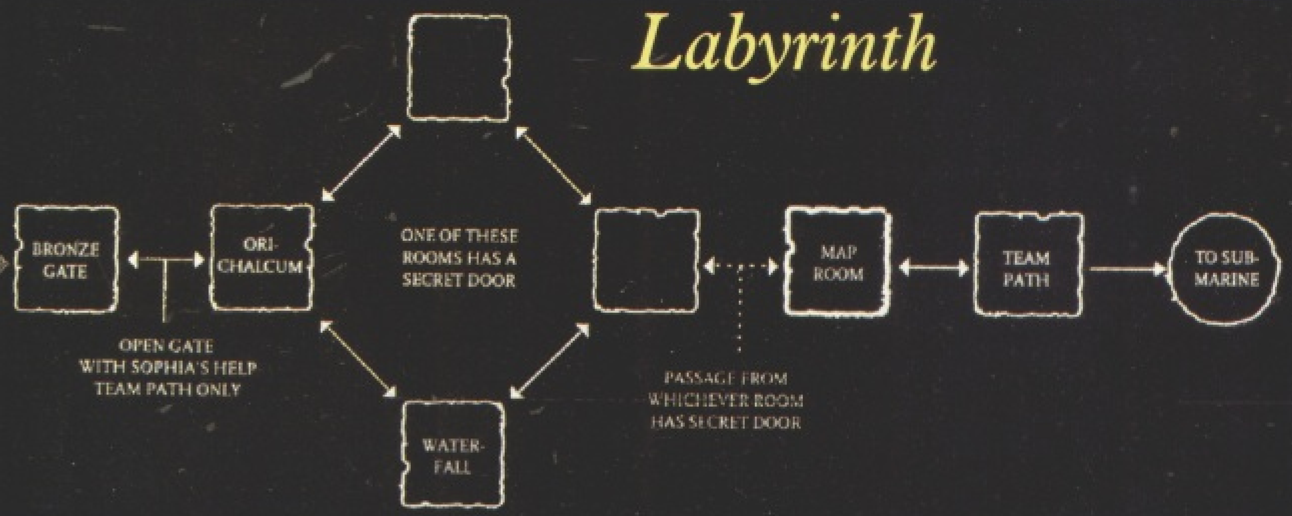


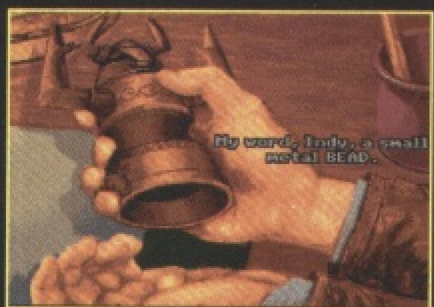
ALGIERS (again)
Return to Omar's, show him the sunstone to get a map and then trade the mask for one of his many pieces of junk. Now try to trade the junk with the stallkeeper for squab-on-a-stick. Chances are you won't have the right piece of junk first time around, but pay attention to his reasons for refusal and keep shuttling between Omar and the stall until you get it right. Now give the food to the beggar to get a ticket for the balloon ride.

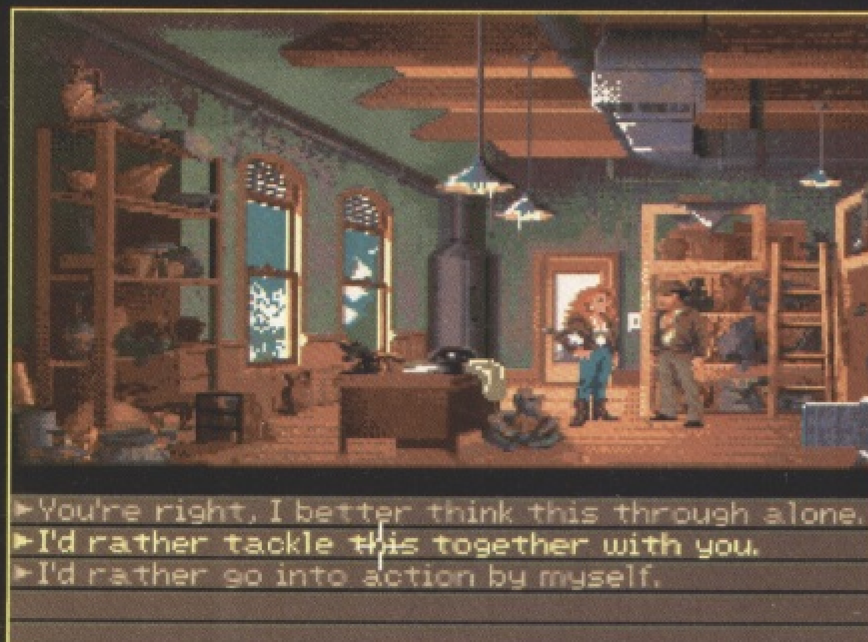
Once in the air, use the knife on the tethering rope to start exploring the desert. The map will give you a rough guide to the dig site, but you'll need to land at the nomad camps to narrow down the search. If the nomads say, for example, that the site is "considerably to the west" it means the site is two or more screens away to the left, if they say "to the west" that means one screen to the left, and if they say "slightly to the west" that means it's to the left of that very screen. Get the idea?

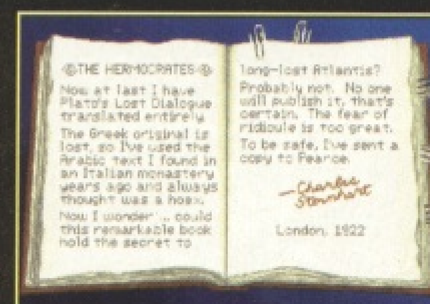


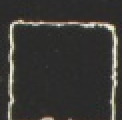
THE DIG SITE
Oh no! Sophia's got herself trapped and it's all dark! Fumble around until you find the 'clay thing' (a jar) and the 'long, tubular thing' (a rubber pipe),



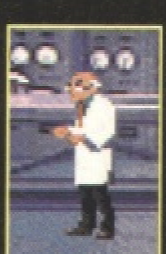












then use them to siphon some of the gas from the truck outside. The 'metal thing' is a generator, so fill it up and turn it on using the 'little metal thing' (a switch). Hooray! Let there be light!

Use the ship's rib by the ladder to clear away the crumbling wall and reveal a mural of Crete. Take the wooden rod from the table and fit it into the hole in the middle of the mural. Place the sunstone on the rod and use Plato's dialogue to find out the correct setting to free Sophia. She'll give you a distributor cap. Before you leave, take the spark plug from the generator. Use the cap and the plug to fix the truck.

CRETE

You've got to find a moonstone to get anywhere. Searching around the ruins you should find a surveyor's instrument and a mural, which shows the position of the horns and the stone piles concealing statues of a bull's head and a bull's tail. To reveal the statues just push the stones. Use the surveyor's instrument on the statues and line up the sight on the horns to find the moonstone's resting place. Now place the sunstone and moonstone on the pedestal, use Plato's dialogue to get the correct settings and open up the gateway to the labyrinth...

THE LABYRINTH

To enter the labyrinth you'll need to pick up the three statue heads. Unfortunately, taking the third one closes the gate. So, take two, go through the gate and then use your whip to get the third. Unfortunately you're now trapped...

There are a number of problems to solve in the labyrinth. Here, in no particular order, are the solutions. You might find our map handy too...

- ***To get the gold box, find the room directly below and poke Sternhart's staff (if you've found it) into the statue's mouth to free the counterweight.***
- ***The room with the bouncy floor is an elevator. combine the weight of Indy and Sophia to shift it.***
- ***To get back upstairs after finding the worldstone, climb the chain behind the waterfall...***
- ***...But Sophia won't follow. Use the whip on the Minotaur statue's head and then walk to the head. Try to convince Sophia to climb through the hole, but don't insult her.***

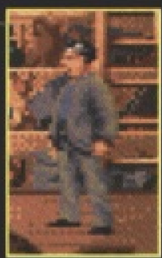
No way out! There's a secret door, but to find it you have to use the orichalcum detector (the amber fish on a string) that you picked up earlier. Put all the orichalcum you have (including Sophia's necklace) in the gold box and then use the detector.

In the map room, put all three stones on the pedestal to open a door. Again, use Plato's dialogue to get the correct combination. Kerner will appear and rob you of your girl and the stones. Don't do anything rash, as you can't save them. Instead, pick up the ship's rib and use it on the rock wall to the right of the cave to escape to the Nazi submarine...

THE SUBMARINE

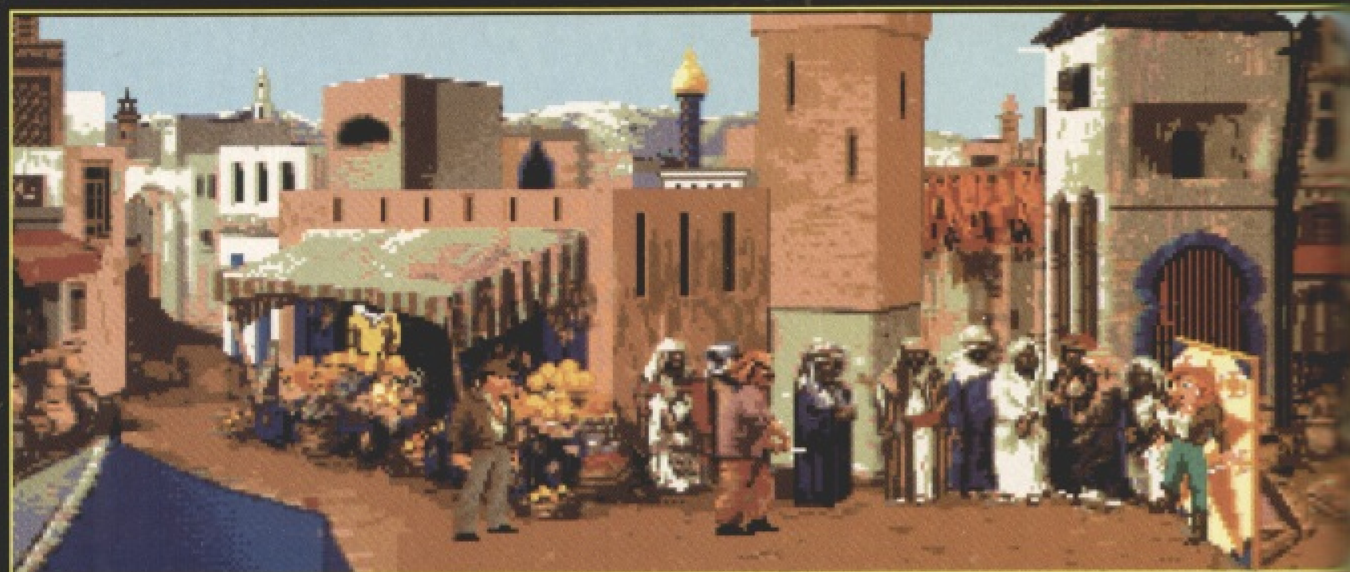
Use the intercom in the conning tower to send all the crew to one end of the sub. You can now move about the deserted areas without risk of capture.

Find the small room behind Sophia. Ask her to distract the guard while you creep up on him. Then give Sophia a cue to hit the guard with the bucket, (very important, don't use the line about "fine leather jackets").



Go to the room with the strongbox and eavesdrop on Kerner and Ubermann. Take the mug from the galley and fill it with acid from the battery on the lower level, then use the acid to melt the side of the strongbox. Take the stones and the key you'll also find here.

Find the plunger, which again is in the sub's lower level, and use it to fix the depth-control lever. Unlock the wheel with the key to gain control of the sub. Now cruise around until you find an opening in the sea bed and enter...





ATLANTIS

So this is fabled Atlantis! Bit gloomy, isn't it? You must fumble around until you find a ladder and use it on the rubble to uncover a stone box. Inside is a torch, which requires a bead of orichalcum to operate. Put the three stones on the pedestal in their usual settings BUT, before pushing the spindle, turn them all by 180°. Remember what Plato said about "contrary minds"? Finally put a bead of orichalcum in the statue's mouth to open the door.

As the interior of Atlantis is randomised, a strict solution isn't possible. However, here are some guidelines...

- *Not all rooms have visible entrances. Try climbing through gratings to access them.*
- *Avoid Nazis by running in and out of rooms. Whenever you leave the main map area, the guards' positions are changed automatically.*
- *To get the cup from the statue across the hole, use the ladder as a bridge.*
- *To kill the Nazi guarding Sophia, find the passage leading to the grill next to the statue's mouth and pop in a bead of orichalcum.*
- *In the machine room you can make beads of orichalcum. To do this you must first fix it. Use the bronze spoked wheel from the disabled robot on the peg above the statue. Then, get a cup of lava from the lava room. To do this, put a cup on the pedestal, then use the statue head on the plaque. Once the cup is filled, remove the head. Return to the machine room, pour the lava into the machine's funnel and orichalcum will appear in the dish below.*
- *To open the large double doors, put a bead of orichalcum in the eel's mouth to get rid of the water. Now put a bead in the fish's mouth and... open sesame!*
- *To use the rafts you first need to catch yourself a crustacean from the crab room. Put some food in the rib cage (if you haven't picked any up along the way, you'll have to beat up a guard to get some), drop it into a pool and Bob's your uncle. Give the crab to the octopus and it'll let you pass. To power the rafts use orichalcum and use the stones to open the gates, as per normal. Don't forget to recollect the stones after use - you'll need 'em later!*

To open the door in the middle ring you have to repair the sentry statue. You'll need the bronze gear, the bronze spoked wheel, the robot part (from the sentry robot in the dungeon) and the crescent-shaped gear (when you found this you should have also seen a diagram on the cupboard it was kept in). Open the statue's breastplate and put all the bits in as shown in the diagram. A bead of orichalcum will get it moving.

If the bronze gear is on the upper-left peg, the arm will move forward, while if it's on the lower peg it'll move back. Connect the chain to the bronze loop on the door, and move the statue's left arm around until you can connect the chain to it. Swap the gear's position to move the arm back and the door will open. Don't forget to pick up the hinge pin after all the excitement.

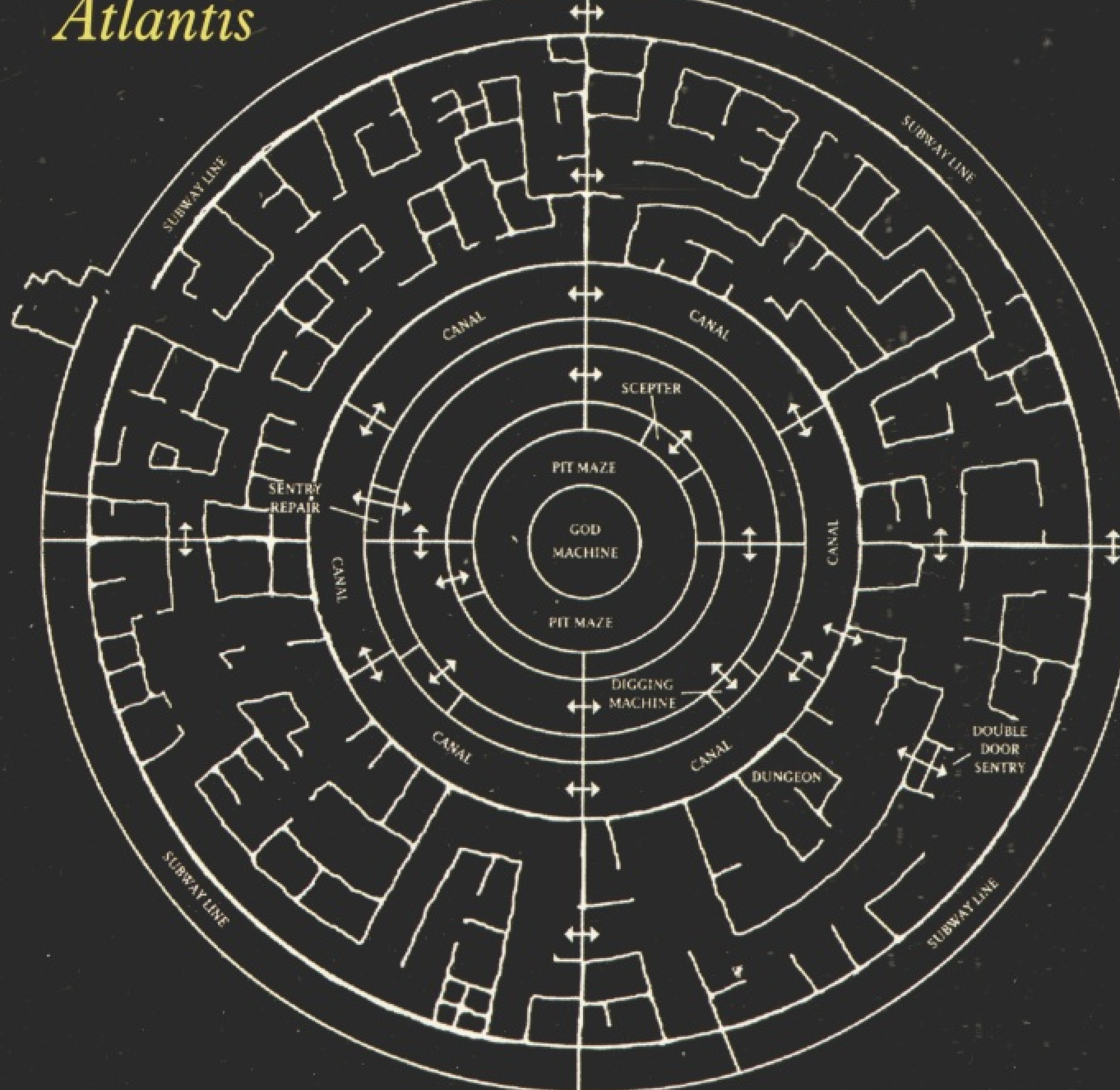
Now you've got to free Sophia. Give that hinge pin to Sophia, lift the cage door and get her to jam it open. Around about now, Sophia may start getting strange because of the presence of Nur-Ab-Sal. If so, pop a bead of orichalcum into her necklace. When







Atlantis



she holds it up, trap it in the gold box.

To work the hulking machine you need to replace the missing levers in the slots on the left - try the hinge pin and the sceptre (from the room with the lava pit). The diagram on the wall in the corridor shows how to get the machine moving, and the diagram on the floor shows how to stop it. Don't forget to pop a bead of orichalcum in its mouth, too!

The inner ring of Atlantis can get very confusing, so use the map provided to find your way around. There are some very simple rules to help you get you across the disappearing lava crust - but we'll kindly let you figure them out! Whilst here, keep an eye out for a giant diagram of locking stones on the walls - this is how you've got to align the stones on the God machine.

THE FINAL CONFRONTATION

And so Indy and Sophia finally come face-to-face with Kerner and Ubermann. Somehow you've got to talk them into killing themselves and not killing you. And would we spoil it all by telling you how to do it? Naaaah...

AND THERE'S MORE

So now why don't you go and try the other two paths on your own? If you need any help you can always write in to Doctor David or even get the rather excellent Indiana Jones And The Fate of Atlantis hint book. It's published by Lucas-Arts and US Gold, and you can get more information about it by calling US Gold on (021) 625 3388.





LEGENDS

Pay attention, would-be heroes! That famed adventurer Erik the Wolf (a.k.a. DCD's Kev Bulmer and Ken Daglish) is here with some essential tips for US Gold's chart-topping role-player.

THE BASIC LAWS OF SURVIVAL

Mitteldorf is a big, big place, and it can a scary one too for the novice adventurer walking its streets for the very first time. Here, then, are some simple step-by-step guides as to what you should do as soon as you walk inside the city's wall:

• Mitteldorf's no place for bums, and sleeping on the street is not only uncomfortable it's also illegal and highly dangerous. So first thing to do is get a room - you'll find the Seaman's Tavern has the cheapest rates, so make your way there. Remember: Whatever you do, never sleep in the street.



• Whether you're of a religious frame of mind or not, you should join a temple of some sort. All you have to do is perform one First Level quest and then you can get healed when you need it on the cheap. Not only that, you'll start earning a wage.

• There are all kinds of thieves and brigands roaming the darker alleyways of Mitteldorf, and they can tell when someone's loaded. So, unless you're out trading, never carry more than 30 Groats around with you at any time - stash the rest in your room where it's safe. Probably.

• The town guard have a bad thing about fly-by-night adventurer-types, always coming into the city and causing havoc. Whenever you see one, try to get out of sight as quickly as you can. Out of sight, as they say, is out of mind, and the mind of a town guardsman is no place for anybody.



• There are three magical items that you should try and find as soon as possible, as they have a highly beneficial effect on your character. One is the pair of Seven League Boots, and you should be able to locate them in a small room just south of the East Gate (have a good hunt around). The second is the pair of Gauntlets Of Power, which reside in an upstairs room of the armoury. The third is a necklace, but you'll have to hunt that down yourself.

• Everybody needs to take time out to rest from time to time, and you're no different. Once you've completed a quest always spend at least two days lounging around, eating, drinking and

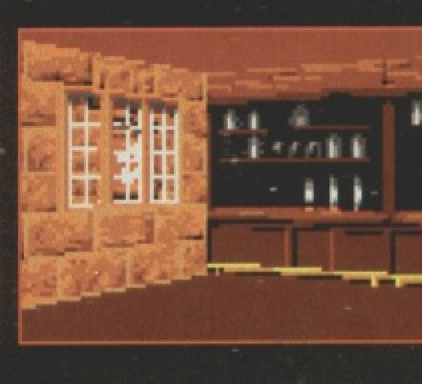
GUILD/TEMPLE CONFLICTS

There's a great deal of hostility between the various Guilds and Temples of Mitteldorf, and if you're, say, a member of the Temple of Set then there's no chance of getting into the Men At Arms Guild. This little table below will help you not to waste your time...

	Asegeir	Loki	Men	Merc.	Thieves	Set	Odin	Freya	Aegir
Asegeir	•	X	√	√	√	X	√	√	√
Loki	X	•	X	√	X	√	X	X	√
Men At Arms	√	X	•	X	X	X	X	X	√
Mercenaries	√	√	X	•	√	√	X	√	X
Thieves	√	X	X	√	•	√	X	X	√
Set	X	√	X	√	√	•	X	X	X
Odin	√	X	X	X	X	X	•	X	X
Freya	√	X	X	√	X	X	X	•	X
Aegir	√	√	√	X	√	X	X	X	•

KEY: √ - No problems; X - No chance.





OF VALOUR

sleeping to replenish your statistics for the next adventure.

• If you have sufficient cash, buy life insurance. Lots of it. You never know when it'll come in handy.

• If you ever find yourself in the fortunate position of having some spare cash on your person, splash out on some weapons' training. It's money well spent.



• Life being what it is you may occasionally find yourself being possessed by an alien spirit. But don't panic - it's actually good for you! Not only is it beneficial to your health, your personal appeal and energy get a whacking boost as well. You'll soon wish it happened more often!



HOW TO MAKE MONEY... LOTS OF IT

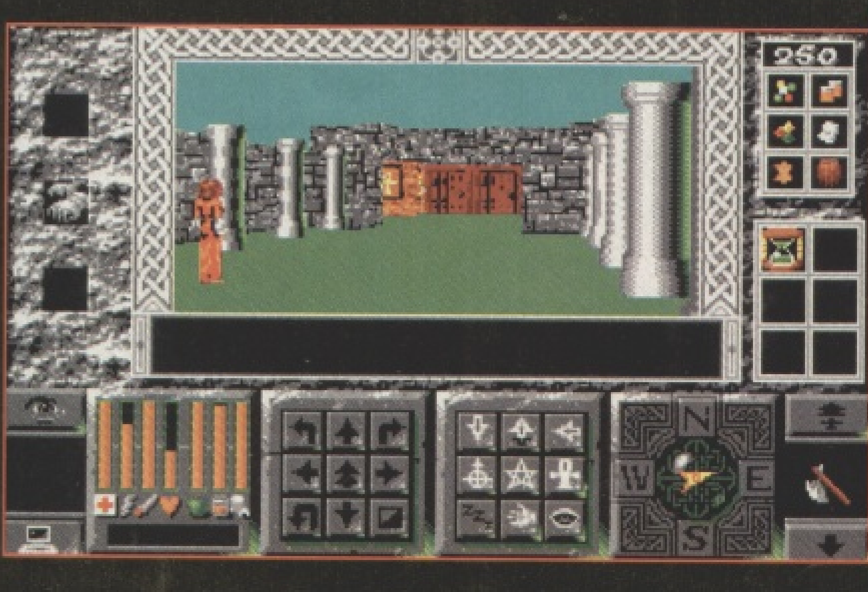
Money. It's one of the great evils of the world but you can't live without it! Especially in somewhere so commerce led as Mitteldorf. So how do you go about making pots of the stuff? Well, there are three main ways: commodities trading, running errands and mugging.

SPELLS

The magic spells can only be used by a magician/priest of a certain, and each uses up a certain amount of energy. This table gives you the full low-down...

SPELL	ENERGY USAGE	LEVEL NEEDED
Portal	Small	2
Fireball	Small	2
Thunderbolt	Small	2
Create Food	Great	3
Create Drink	Great	3
Power	Medium	4
Protection	Medium	4
Heal	None*	4
Sanctuary	Medium	5

*But totally exhausts you.

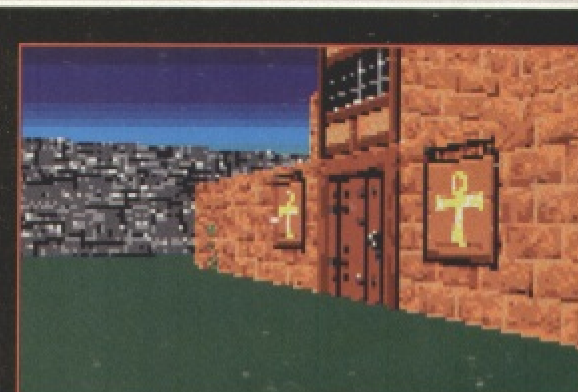


COMMODITIES TRADING

The most lucrative of these is commodities trading. So long as you know your way around the town and can handle the risk of carrying large amounts of money/goods on your person, then by buying cheap and selling high you can soon make yourself a tidy little packet. The cheaper shops in town, Dirty Daglish's and Downends to name but two, are typically very difficult to find, being stuck in some non-descript little backstreet. It pays to explore, if you've got the time and the inclination.

The quickest and most profitable run is usually between the prison stores/ships chandlers and Hotches/armoury. I normally use the West Wall route, veering around the Temple of Freya, the casino, the Mercenaries Guildhouse and then up to Castle Boulevard.

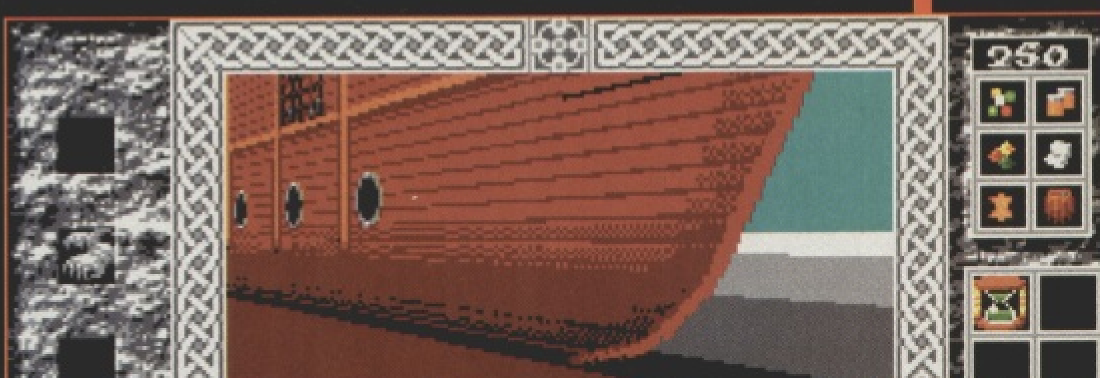
The risk of being mugged or pickpocketted are high, so try not to carry more than 250 Groats on you at any time - this should be more than sufficient for a full load of goods. If you're a powerful member of a temple or magic Guild then this is, of course, where you can use those sanctuary/warp spells to good effect - taking sanctuary in Freya, buying at the prison, warping to the Stones, etc.





ERRANDS

By checking out the inn noticeboards you can see what errands are going. The pay isn't up to much - usually between 10 and 20 Groats - but they can be useful if you're out of cash and in need of some starting capital to begin commodities trading.





MUGGING

Mugging can, assuming you've picked the right victim, get you quite a large amount of goods. However, the inevitable fees you'll have to pay for healing mean that this activity, quite apart from being highly illegal and morally dubious, isn't usually all that profitable.

POCKET MONEY

Apart from these three methods, there are various other ways of turning a fast buck. One of the more unusual of these is going hunting for bat snacks: throw a weapon at a bat, pick up the bloody remains and sell them for 2 Groats - worth much more than their nutritional value as they are considered a delicacy by the Mitteldorfians.

Don't forget that you can sell of any surplus items left over after you've completed a quest, such as scrolls and so forth. Don't forget that each of the Guilds and temples offers small wages to their members (as they should, after all they took enough off you when you joined!) but these a fairly nominal.

As you wander around term it's often worth picking up the items that litter the city streets. While most of them are worth little more than a Groat, others can get you a fair amount. Take potion bottles, for example - they're worth 30 Groats!





ACOLYTE



LIZARDMAN

COMBAT

Each monster has its own set of strengths and weaknesses. This table describes them all, including attack rate (how fast they hit you), strength (how much damage they do if they hit you) and difficulty (how hard it is to kill them). Also listed is the attack that they're each most vulnerable to. During combat bear in mind that if you hit the monster at the same time that they hit you then they cancel out and no damage occurs to either party. Also, try using the autocombat from time to time - it's very good you'll discover!



MINOTAUR



MONK









CHARACTER	ATTACK RATE	STRENGTH	DIFFICULTY	BEST ATTACK
Acolyte	Average	Average	Average	Slash
Bat	Average	Average	Average	Slash
Bear	Slow	Strong	Hard	Thrust
Cyclops	Average	Strong	Hard	Crush
Dragon	Average	Strong	Extremely hard	Thrust
Dwarf	Average	Weak	Very hard	Any
Goblin	Average	Weak	Easy	Slash
Gorgon	Average	Strong	Extremely hard	Slash
Lamia	Average	Instant death!	Very hard	Slash
Lizardman	Average	Strong	Very hard	Crush
Male	Average	Average	Average	Thrust
Militia	Fast	Very strong	Average	Thrust
Minotaur	Average	Strong	Average	Slash
Monk	Average	Average	Average	Thrust
Mummy	Average	Average	Very hard	Any
Satyr	Average	Weak	Average	Slash
Spider	Average	Weak	Easy	Crush
Troll	Average	Strong	Hard	Thrust
Vampire	Average	Strong	Hard	Thrust
Werewolf	Average	Strong	Hard	Thrust
Zombie	Average	Average	Hard	Slash



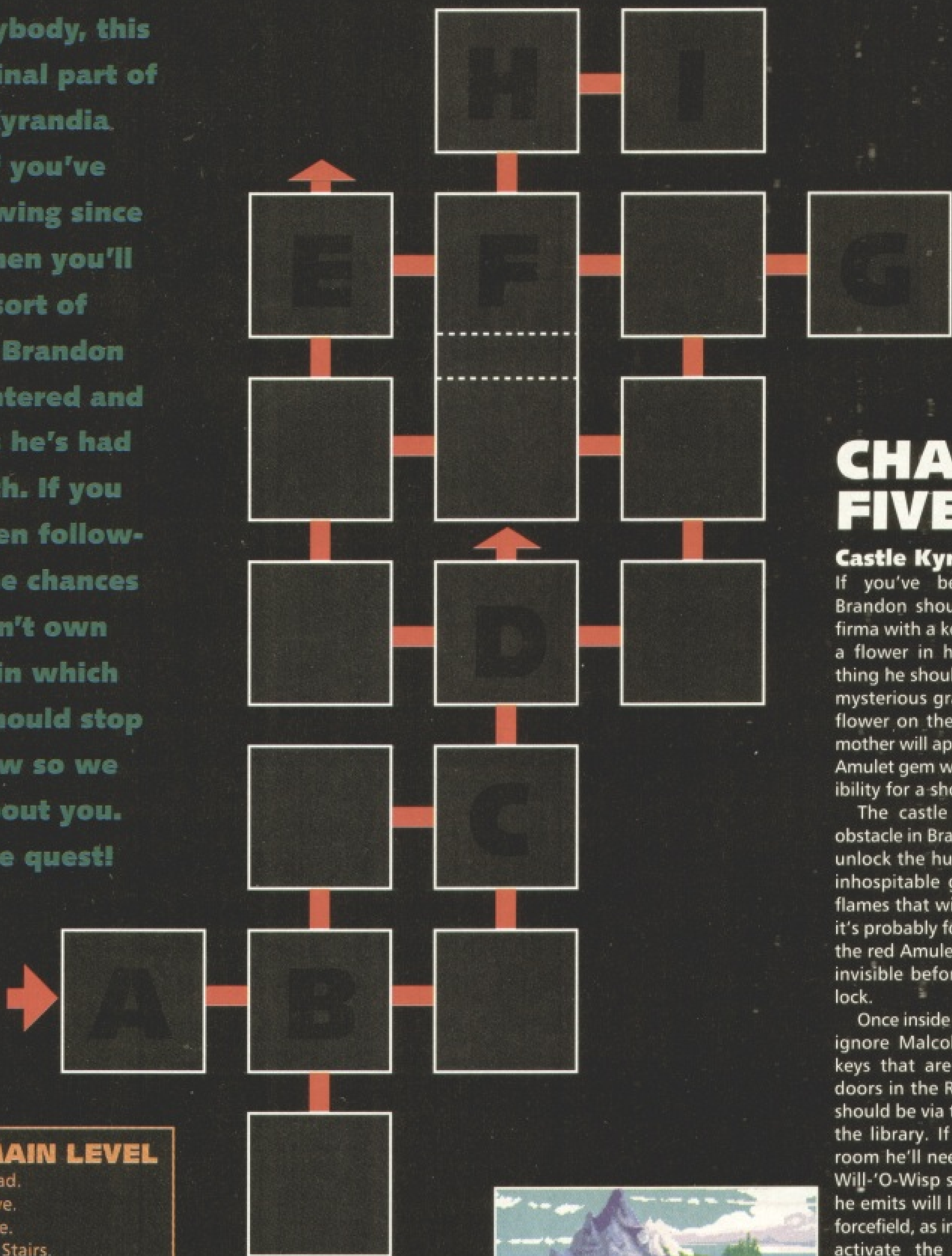






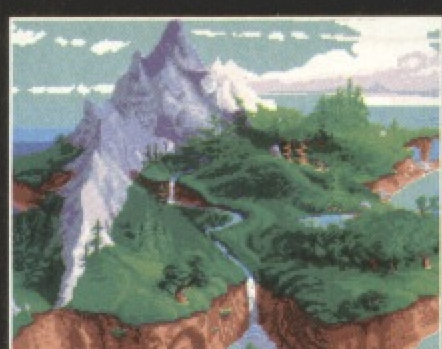
THE LEGEND

Right everybody, this is it - the final part of our huge Kyrandia solution. If you've been following since Part One then you'll know the sort of probs that Brandon has encountered and the threats he's had to deal with. If you haven't been following then the chances are you don't own the game, in which case you should stop reading now so we can talk about you. On with the quest!



CASTLE MAIN LEVEL

- A The Landing Pad.
- B The Misty Grave.
- C The Castle Gate.
- D Bottom of the Stairs.
- E The Library.
- F The Great Hall.
- G The Kitchen.
- H The Royal Foyer.
- I The Kyragem Chamber.



CHAPTER FIVE

Castle Kyrandia

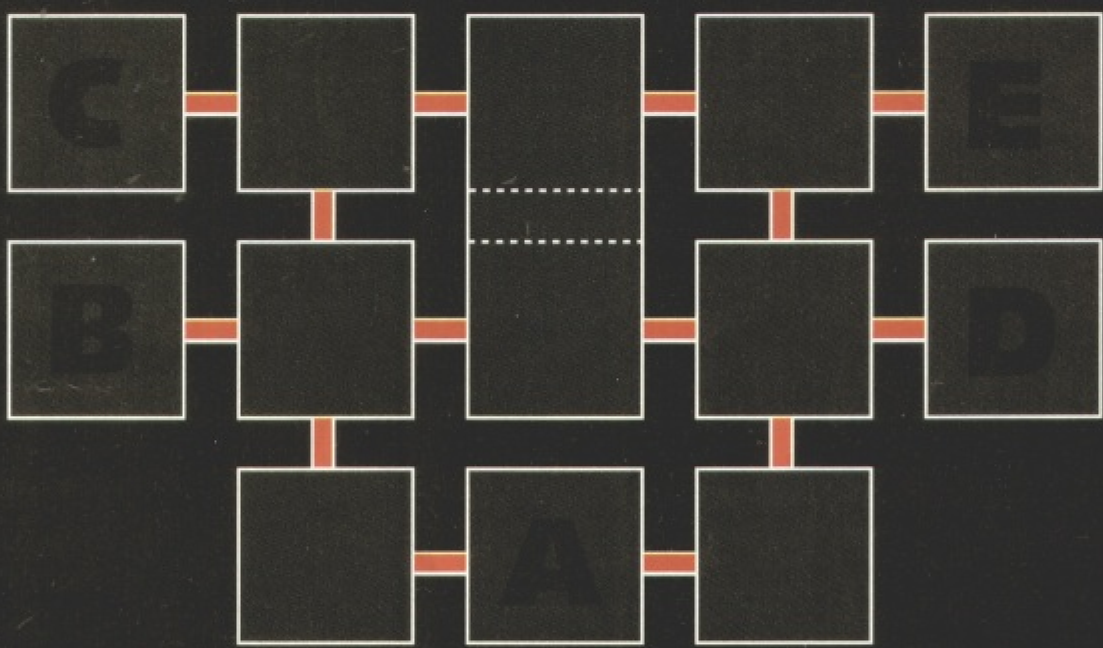
If you've been paying attention, Brandon should arrive back on terra firma with a key, the Royal Chalice and a flower in his possession. The first thing he should do is stumble across a mysterious grave. If Brandon places a flower on the grave the ghost of his mother will appear and activate the red Amulet gem which gives Brandon invisibility for a short period of time.

The castle gate will be the next obstacle in Brandon's way. If he tries to unlock the huge barrier then the two inhospitable gargoyles will send out flames that will incinerate our hero so it's probably for the best if he activates the red Amulet gem and turns himself invisible before using the key on the lock.

Once inside the castle, Brandon must ignore Malcolm and locate the two keys that are needed to unlock the doors in the Royal Foyer. His first trip should be via the revolving fireplace in the library. If Brandon enters a dark room he'll need to transform into the Will-'O-Wisp so the illuminating glow he emits will light his way. Locate the forcefield, as indicated on the map, and activate the blue Amulet gem to remove this obstruction. Several rooms beyond there should be a rock under which a gold key can be found. Pick this up and leave the catacombs pretty sharpish.

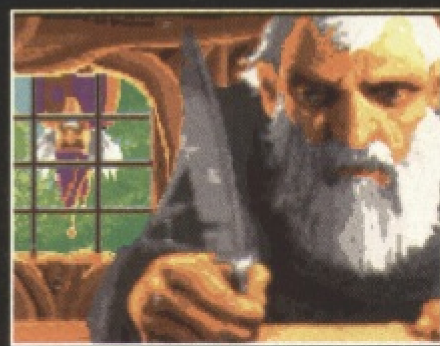
Once safely back inside the library, Brandon must retrieve the item that is on the opposite side of the fireplace.

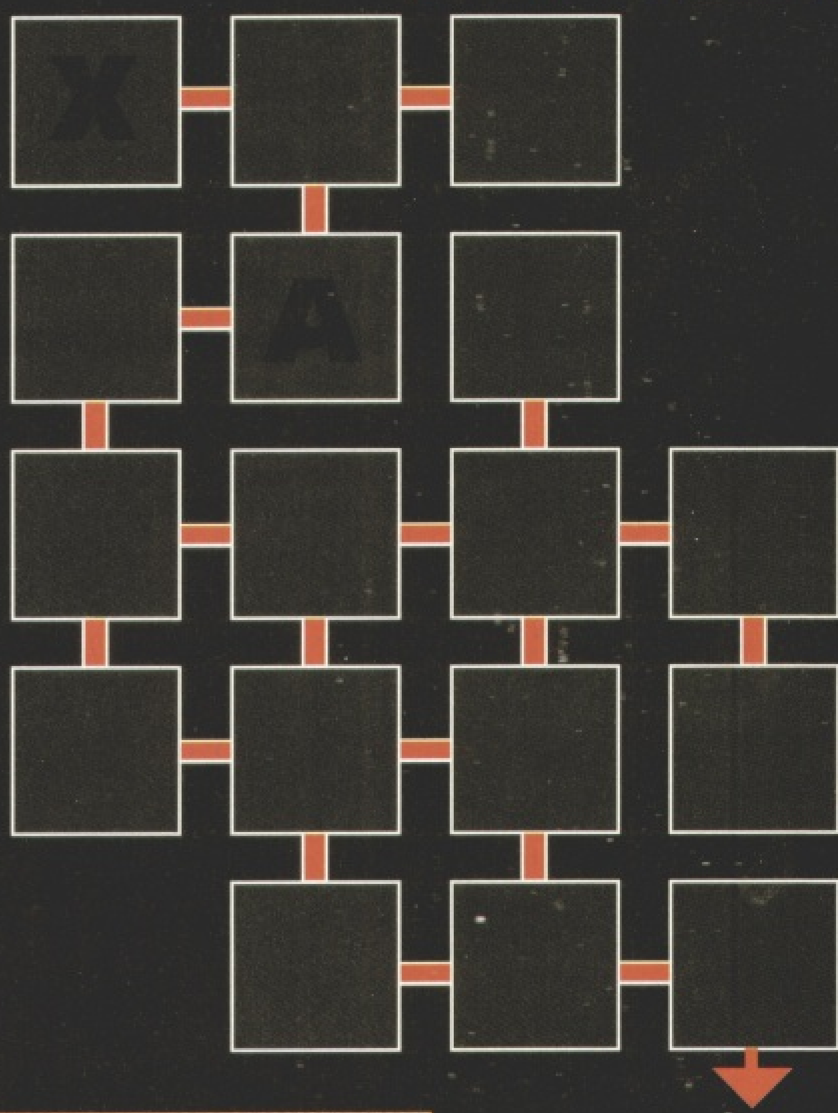
OF KYRANDIA



CASTLE UPPER LEVEL

A Top of Stairs.
B The Music Room.
C Brynn's Old Bedroom.
D Zanthia's Old Bedroom.
E Darm's Old Bedroom.





Go to the shelves and pull out the books with the initial letters E, P, O and N. You may notice that these letters, when rearranged, spell OPEN and actually cause the fireplace to, er, 'revolve'. There's a reason for everything, I suppose. When all the books are extended, the fireplace will spin round and you'll be able to collect the Royal Crown.

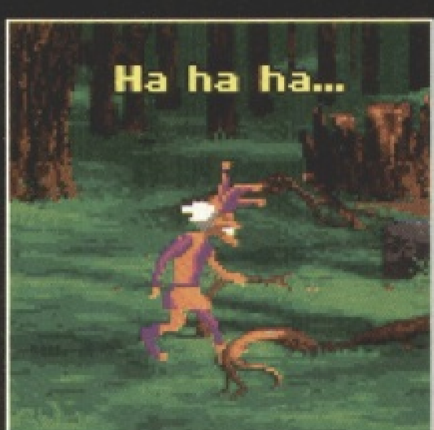
The next port of call is the Music Room. Unfortunately the journey to this location isn't completely uneventful as Herman (the bloke who fixed the bridge way back in Chapter One) appears, intent on 'returning' your saw in a not-very-pleasant manner! Malcolm has turned our friend into a zombie and the only way he can be cured is by zapping him with the yellow Amulet. Once healed, Herman will fall into a gentle slumber and Brandon can continue on his way.

Inside the Music Room there's a cunning listening test to be performed. To reveal the other key you must play 'Do-Fa-Mi-Re' on the bells. The more musically minded among you should have no problems sorting this out but those who are tone deaf will need to know the correct order, which is bottom, top, second to top and second to bottom. After successfully playing the bells, the second gold key will be revealed.

Make your way back to the Royal Foyer and place the Sceptre, the Crown and the Chalice (in that order from left to right) on the red cushions. The door to the Chamber of the Kyragem should open and Malcolm will appear. Brandon will give Malcolm a ruddy great punch on the bottom after which he should position himself in front of the mirror to the right in the Chamber of the Kyragem and turn invisible (you should know how to do it by now).

Malcolm will then enter the room and begin casting a rather nasty spell with which he intends to turn you to stone. If Malcolm had taken quality time to read the complete solution, he would have realised that this isn't a good idea as the spell will rebound off the mirror and turn his evil bod to stone. Hurrah!

There you go, then. The evil Malcolm is finally defeated and the residents of Kyrandia can return to their normal business of doing whatever it is they do. Until the sequel, Lands of Lore, I bid you a fond fairwell.



CASTLE CATACOMBS

A The Force Field.
X The Gold Key.

We originally serialised the complete solution to Delphine's adventurous debut way back in 1990 when the game was first released, but now it's back out on budget, we thought we'd reprint the whole thing in one big lump to aid all you struggling pocket-money time travellers. And it means we can fill up two pages really easily as well.



FUTURE

CLEANING WINDOWS...

Right then... Your quest begins on a window-cleaning scaffold suspended outside a tower block. EXAMINE the scaffold to find the elevator control, and OPERATE the lift button to bring the cradle up to the level of the window. OPEN the window that your boss appeared from and enter the building. Once inside, USE your empty water bucket with the sink to fill it, then OPEN the toilet door. TAKE the little flag and OPEN the cupboard to your right. TAKE the insecticide, and TAKE the empty plastic bag from the bin. Walk over to the exit door and TAKE the key you find there. USE the bucket with the door your boss appears from, then exit. When your boss enters and is soaked, exit the room through the door.

In the Map Room, USE the key you found in the cupboard to reveal a typewriter, and write down the number you find. OPEN the desk drawer and get a sheaf of blank paper. Walk over to the map and USE the red flag with it to open a secret passage. SAVE the game at this point and enter.



You have to work fast here to shut down the mechanical ceiling before it crushes you. Quick as you can, OPERATE the numbered keypad and punch in the number from the typewriter. You can only enter one number at a time, so you must work fast and there's no margin for error. When the fifth and final digit is entered, the ceiling raises and a hidden door appears. Exit via this door.

Once inside the space-age room, USE your sheaf of blank paper with the opening on the photocopier-like machine, and OPERATE the green and red buttons in that order. When the documents appear, TAKE them and an alarm will sound. QUICKLY leap onto the teleporter pad to the right before the Crughon guard appears.

YE MEDIEVALE TYMES

After a blinding flash of light you'll find yourself standing in the middle of a swamp in the year 1304. Make your way across the screen to the left, treading on the green areas only - any other part of the screen is lethal. Get as close as possible to the swarm of mosquitoes and USE the insecticide on them to see them off. Walk further to the left and EXAMINE the glint of light to find a pendant. TAKE it and exit to the left.



Walk over to the tree by the lake, EXAMINE it and TAKE the rope you find there. USE the rope with the branch of the tree to climb up and wait there. After a while a local peasant comes along, strips off and swims in the lake. Climb down, TAKE the tunic and trousers, put them on and exit to the left.

Walk to the castle guard and USE the pendant - he tells you to come back later. Walk around to the back of the castle and OPERATE the large tree to reveal a silver coin. Get the coin, go back to the front of the castle and enter the pub. USE the silver coin with the bar to buy a drink, then sit back and listen to the local gossip. When it's over, exit the pub and go back to the castle guard, who now lets you inside.

Once inside the castle, the first of your quests is explained. The local lord's daughter has been kidnapped, and you must rescue her. Pay special attention to what he's got to say, then leave, TAKING the lance from the sleeping guard as you go. Go back to the large tree and USE the lance with the branch to knock the down monk's habit and put it on. Go back to the lake and USE the plastic bag with the water to fill it. Hurry because the bag leaks. Rush back to the castle and exit via the bottom of the screen. Here you'll encounter a snarling wolf. Throw the water at the wolf to destroy him, because he's an electric wolf, and enter the monastery.

MONK CENTRAL

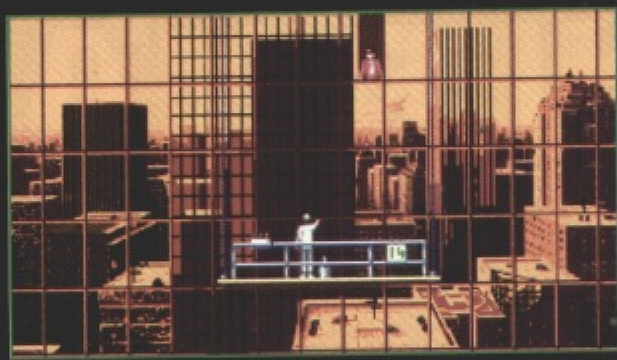
Once inside the monastery, you must remember the golden rules - never walk into the centre of the room, and only ever walk around the room clockwise. If you break either rule the disguised Crughons will capture you. With this in mind, walk around the room and enter the door to the left. After the set-piece the follows, go back to the central room and enter the door to the right.

The leader of the Crughon monks is here. Do as he tells you, and leave the room before going back to the room on the left. Walk up to the altar and TAKE the cup, then leave and enter the top door to reach the wine cellar. USE the cup with one of the barrels to fill it. Then leave the room and go back to the Crughon leader, who drinks the wine and passes out. EXAMINE him to find a remote control, and TAKE it, then USE it with the small cabinet underneath the bookcase to open a secret door and reveal a magnetic card. TAKE this and go back to the wine cellar.

USE the remote control on one of the barrels (top row, second on the left) to open another secret panel.

WARS

Climb in to enter the Crughon command centre. EXAMINE the glass case to find a gas capsule. TAKE it and USE it, then USE the magnetic card on the computer in the centre of the room to release the girl. A long set-piece explaining the plot follows, and then it's on to the second quest, beaming to Paris, 4315 A.D.



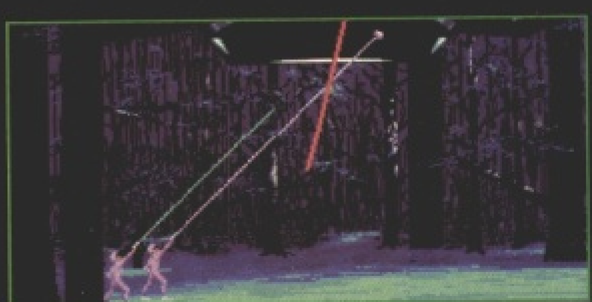




GAI PARIS, 4315 A.D.

EXAMINE the rubble around the bottom-right corner of the screen to find a blowtorch and exit to the right. EXAMINE the little white thing in the centre of the screen to find a box of fuses. TAKE them and EXAMINE the mound of rubble to find a manhole cover. OPERATE that to open it and follow the ladder down.

Once in the sewers, follow the footpath to the right and USE the tap with the blowtorch to fill it with gas. Keep walking to the right until you find a sludge monster attacking a woman and her daughter. Slowly work your way across the screen and USE the blowtorch on the monster, which then retreats into the slime. Listen to the girl and climb the ladder to the surface. To get through the locked door, USE the lance with the video camera and enter the terminus



DOWN IN THE TUBE STATION

EXAMINE the machine in the bottom-left to find a coin. OPERATE the coin collector and USE the coin in the slot. EXAMINE the machine to get the coin back and try again to get the newspaper. TAKE it and wait on the platform for the next train. Ride the train and get off when it arries at the next station. Take the steps down to the toilets and EXAMINE the fuse-box on the left, then USE your fuses on the blown fuses and go back up. The security guard will now be occupied with a TV set, but you must wait until the girl on reception picks up the phone or starts polishing her nails before you can take the escalator up. A set-piece on board a futuristic airliner follows which winds up with you in prison.

USE the key with the air vent to open the covering, then USE the gas capsule on the airduct and quickly USE the newspaper on the duct to cover it up. The door opens, leaving you free to exit to the Crughon control room, where everybody has been knocked out by the gas. Another set-piece follows. You'll end up in front of a firing squad, but all is not lost. Lo'Ann appears at the last minute and saves your neck. You are then sent on your final mission, 65 million years into the past.

65,000,000 YEARS B.C.

Make your way down the rock face to get to Lo'Ann, who gives you an air gun. Follow her off the screen to the left. You get to play an arcade game here as you shoot it out with the Crughons - this is fairly easy, so long as you remember to shoot the targets marked DANGER first. If you leave these too long they'll shoot you dead. Shoot the Crughon on the floating platform, then clear up the rest.

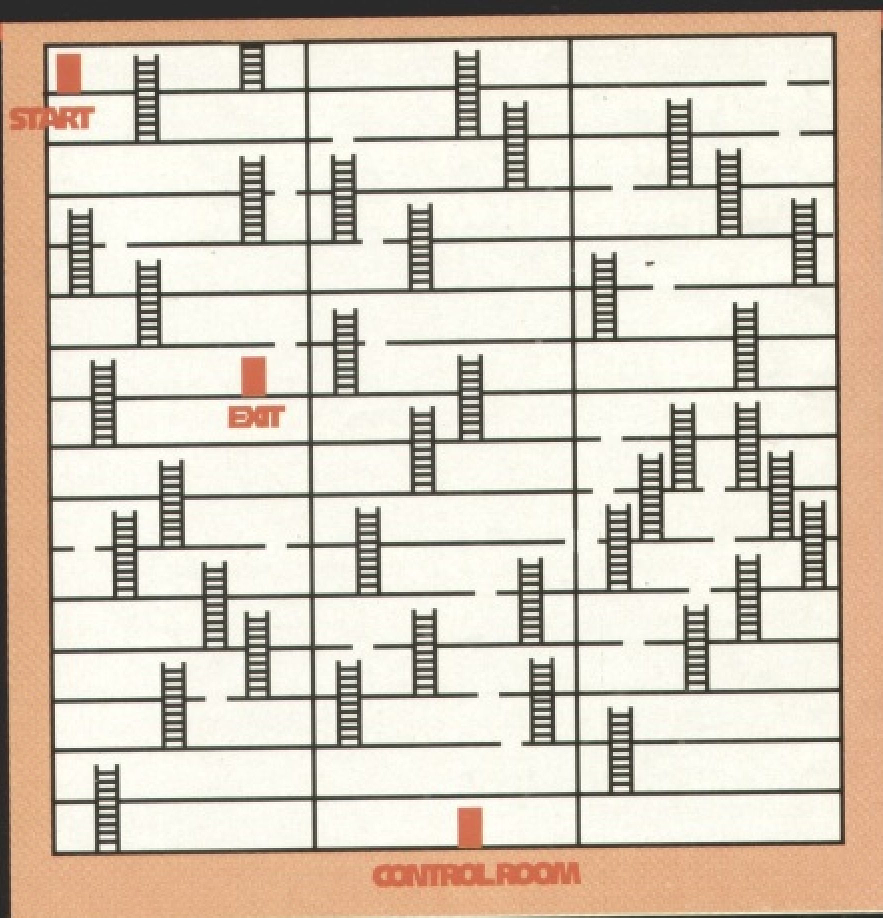
When all the Crughons have seemingly been dispatched, another appears and shoots Lo'Ann. Kill the Crughon, then EXAMINE Lo'Ann twice to find an invisibility pill. EXAMINE her a third time to find a pendant which you should USE on her to revive her. She is them beamed away, leaving you to continue alone. Walk to the far right of the screen and down towards the Crughon spaceship. Walk up close to the shot Crughon and EXAMINE him to find a magnetic card and TAKE it. Enter the ship via the gangplank.

THE CRUGHON SHIP

Once in the ship, OPERATE the case, get up and stand directly to the left of the exit. When the Crughons open the door, USE the invisibility pill. Wait for the Crughons to enter the cockpit and leave. Go to the bottom of the gangplank and move quickly to the bottom of the screen, as the pill's effects are short-lived. Make sure you don't bump into any Crughons. At the bottom, wait to become visible again and OPERATE the large box on the left to open it, and enter.

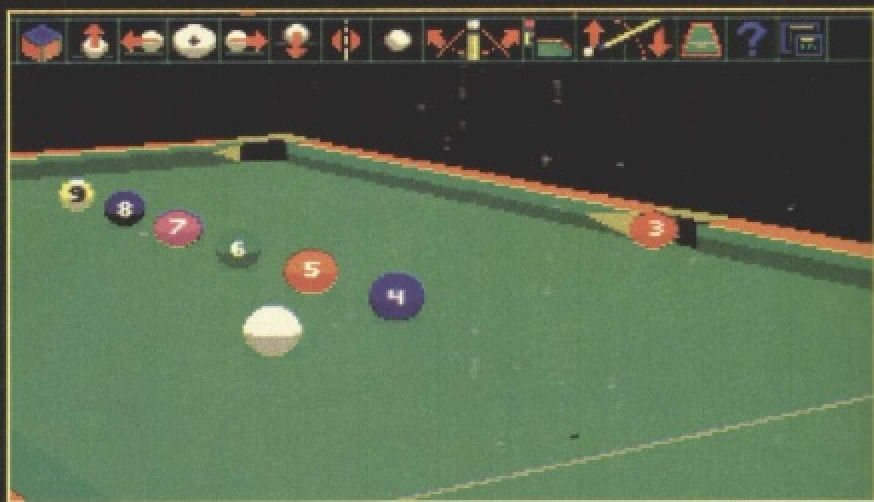
Inside the cockpit, USE the magnetic card with the card reader to your right. OPERATE the glass case at the front to open it, then TAKE the garment inside. USE the garment on the video camera in the far corner to cover it over. Now lie down on the black slab and OPERATE the the case again to activate the ship.

The ship flies on autopilot to the Crughon headquarters. There's another set-piece to watch here, and when it ends, leave via the door at the far end. Use the map (above) of this maze-like section to get to the control room. Inside the control room, USE the magnetic card with the console on the left. There's another set-piece to watch here before leaving the room. You have a set time to reach the exit before the ship explodes. Use the map again to get to the exit quickly. Congratulations! You've won!



ARCHER MACLEAN'S POOL

Tips for Pool? Have we gone potty? Well, sort of. These aren't tips in the strictest sense - well, a few are - rather some handy hints and shortcuts to help you get the best out of the game, courtesy of the author himself, the irrepressible Mister Archer Maclean...



FAST AIMING/AUTO POCKETING

To set up your aim on a ball quickly, turn on the viewlines, and click with the right-hand button on the ball you want to hit. This will line you up with the centre of the target ball for a straight shot. From here it's easier to make fine left-right adjustments for that perfect shot.

However, in TRICK SHOT and PRACTICE games, this method of aiming will actually set you up with the correct angle and power to pot the ball into the nearest free pocket, so you'll always pot whatever you hit. This is useful for experimenting with targetting. If the computer can find no shot to pocket the ball you'll hear a ping to signify this.

COMPUTING BEST SHOT

Using a principle similar to that described above, it's possible to invoke the computer's maximum cleverness to try and get you out of the most impossible-looking shots. This is similar to the above, except that it takes longer to work out EXACTLY the best shot according to the rules, and it even tries to place the cueball in a good position for the next shot. To do this click the right button on the '?' icon and the display will go through all the same views as a computer player would when trying to find the best shot.

SWERVE SHOTS

Yep, it is possible to do four slightly different swerve shots. However, swerve shots on the Pool table are less useful than those on the larger Snooker table. The four swerves are left and right, with top and bottom spin effects. To achieve a swerve shot, use the four spin icons to adjust the hit point on the cue ball to be in each of the ball's four 'corners'. If you set the shot up correctly, the icon message window will show a SWERVE LEFT/RIGHT message. Apply three or more dabs of chalk to avoid a miscue, and us only 1/3 cue power for most swerves.

CHALK

You only need chalk for shots that use spin. For a plain ball shot with the crosshair in the middle of the TAKE SHOT icon you don't need any chalk. However, the more spin you put on, the more chalk you need. Generally speaking, if you put three or more dabs of chalk on, you will not get a miscue regardless of the amount of spin used, even if you do a swerve shot.

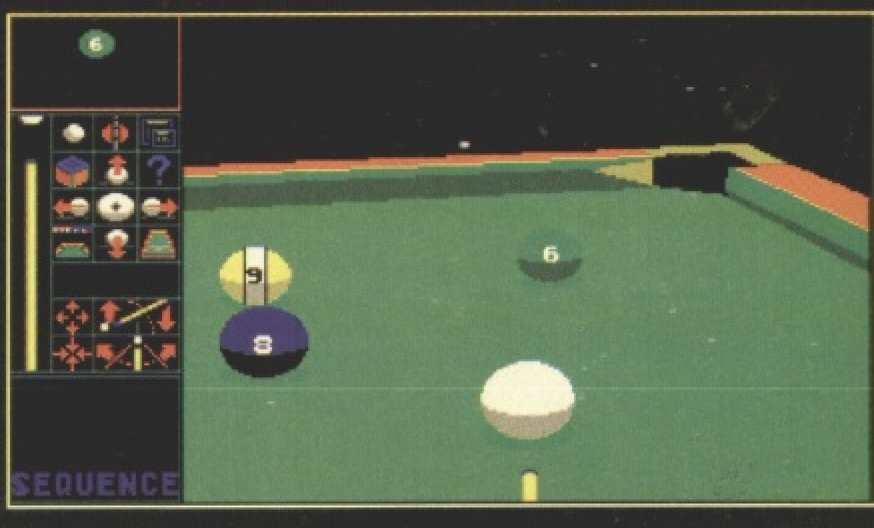
BALL PLACING

In some instances during play, you will be allowed to position the cueball anywhere you like on the table. In these cases, click on the '?' icon and the computer will not only suggest the best place to put the cueball, but will also set you up with the best cuepower and spin for the following shot.

THE CHEAT MODE

There is a neat cheat mode in Pool that allows you to set the demo game to be any of the 20 computer players.

The useful thing is that once the player difficulty level is chosen you can leave the game running all night and the ALL the scores/ranks get sorted and saved to disk, this means you can get a good idea of who is good and who is bad. Unfortunately, Archer is reluctant to reveal the cheat for a while yet, but it shouldn't be too long...



NO SECOND PRIZE





There's no doubting that No Second Prize is the best polygon motorbike game out. The trouble is, though, it can be a touch too hard when the season begins to hot up and the riders start jostling for the Number One spot. We reckon that it's about time someone helped you through the racing calendar and here, courtesy of Erik Simon, Thorsten Mutschall and Christian Jungen (the No Second Prize team), are some tip-top tips...





CHEATS!

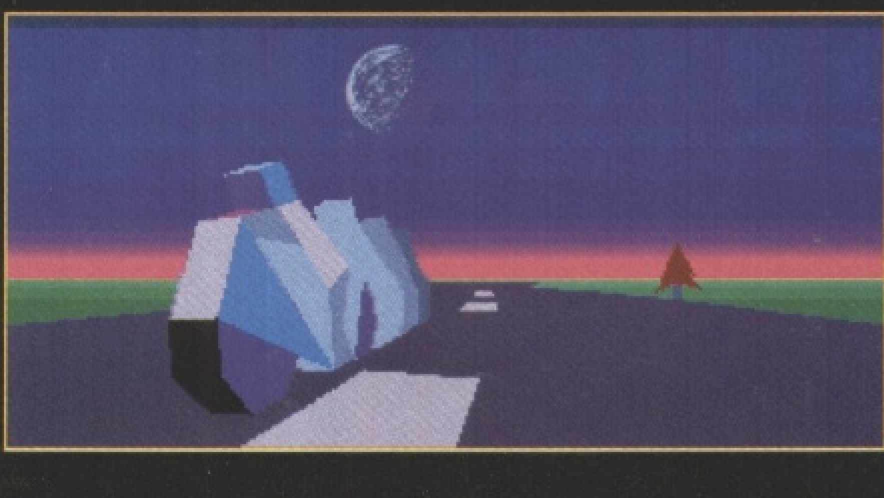
• If you're keen to break the existing lap records then do the following: Wait at the start until the other drivers have nearly completed their first lap. When they're a good measure behind you should race the track as fast as you can. You'll obviously not encounter any opponents and there will be less black and brown amateurs cluttering up the course.
• There's a kind of cheat embedded in the game but it takes some time to use properly and should only be employed if you're desperate to win a race. What you need to do is nothing! Yes, just hang around at the start for 59 minutes and 59 seconds. When the hour is up and the clock wraps around to 0:00:00 once again you can drive a few metres to the finishing line and win the race in absolutely no time at all! An egg-timer can be very useful here.

FOR BEGINNERS

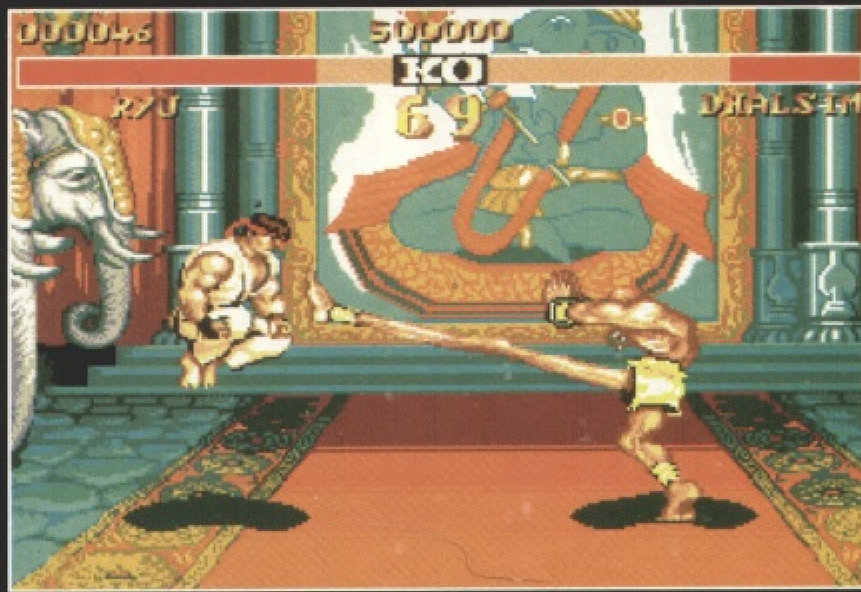
• The best driver for beginners is Rainer. He's an all-round guy who behaves well in curves and can take a few hits. You should use him until you are perfectly familiar with the steering and the way the other drivers behave.
• The forth track, Mallory Park, is ideal for training with the other drivers. They are a little faster there than on Track 1 but Mallory Park doesn't have a lot of tricky bends.
• If you're out to win the season and embarrass all the other riders then you should choose Michelle. She's the best driver of the six (and why not?) but you should be a trained player to race with her because it will only take one or two collisions to send her championship hopes up in flames.
• If you are racing through the whole season then you should only save the game after every three tracks or so because of the limited amount of times that you are allowed to record your position. Once your position is saved you should practise the next three tracks intensively so that they soon become second nature. Then return to the season and you should find the game easier because you'll know the locations of all the tricky curves.
• It's best to begin to use the manual gears as soon as possible. The automatic gear-shift doesn't rev the motor to its limits so you'll be able to use additional acceleration if you change gears yourself. Don't be afraid to accelerate until all the red lights of the rev meter are on (don't try this at home, kids!) as you can only seriously damage the motor if you change down several gears too quickly.

GENERAL TIPS

• Clean your mouse and use a mouse pad. This may sound obvious but Thalion spent ages getting the steering just right and they don't want to be blamed for a piece of grime causing damage at a hairpin bend.
• The latter tracks feature higher hills. If you speed over them too quickly then you'll lose contact with the road and for a short time NSP will turn into a flight simulator (great program, isn't it?). If you do find yourself briefly in the air then try not to move the mouse around otherwise you'll veer off at a weird angle when you land.
• Also featured later on in the season are pitch black obstacles which slow you down dramatically. If you find a few of these in front of you, and the situation gets critical then drive on the grass in preference to the black stuff as the grass doesn't slow you down as much.
• If you aren't racing as Ray (whose acceleration leaves all the others standing) then try to avoid overtaking the other racers immediately as it's likely to end in tears. Stay behind them for half a lap or so and wait until they've battled their own positions out, after which overtaking should become a lot easier because the field will be more drawn out.
• Activate the pause mode and cameras only when you're on a straight otherwise you'll find it difficult to get back into the race again.
• The motorbikes in NSP have much more precise collision detection than the other objects so don't be afraid to go quite near to the opponents when overtaking.
• Once a season is successfully completed the game won't be over. You'll be able to start a new season but the menu background colours will be different, indicating that you are now in Super Tough mode. All the other drivers will race around the tracks as quickly as they did in the 20th track of normal mode but they won't get any faster. By way of compensation (and to give you another fair go), you'll be allocated another eight save-game slots.



Snippity doo dah,
Snippity day,
My oh my,
What a wonderful couple of pages full to the brim with tips and hints and loads of stuff like that.
We pay free software for any exceptionally hot cheats or tips so send them to us at Snip Tips, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.



SNIP

ALIEN BREED SPECIAL EDITION
Team 17

There's far more cheats/messages in this game than we'd previously been lead to believe. Over to Martyn Brown, Team 17's seasoned drinker, for the full low-down.

The following phrases (including spaces) do "something or other" when typed into an INTEX system, so you'll have to experiment with them to find out what effects they have.

WON THE POOLS
BANK RAID
KEY TO THE CITY
MR YALE OR WHAT
JUST CALL ME MOGGY
WHY NOT CALL ME MOGGY AS WELL
JESUS THIS JIM BEAMS IS GOOD STUFF
AHH BUT WILL SHE SWALLOW IT
STEVIE WONDER
KNACKERED JOYSTICK
HARD BAR***DS
ALIENS LIKE MICHAEL BOLTON
F*** OFF
JANUARY SALE NOW ON
ALIENS ARE BENDERS
ST EMULATOR
KATRINA HAS FARTED AND ITS A BEAUTY
PC EMULATOR
I JUST LOVE TEAM17 SOFTWARE
SALMAN RUSHDIE PLAYS ALIEN BREED
THE IRAQIS MADE THE WEAPONS
ELVIS MODE
ST USERS

The following words cause messages to appear (others were printed last month).

KATRINA HIDLE
ANDY ROBINSON
MICK ROBINSON
DEBBIE BESTWICK
MICK PARKER
HEATHER PARKER
ELAINE ROBINSON
JOYCIE BABES
CATH
GINGER NODDY
SHAUN WAKEFIELD
CRAIG WAKEFIELD
DARREN WAKEFIELD
AMIGA COMPUTING
ME ANDREAS
LINDA
KYSINGER
DEPECHE
ANTIACTION
LZ
JOHNATHAN FORBES
LITH
HALLA
STAFFAN
KTH
RON
PHS
C64
BERING
ULRIKA
TEQUILA
NIGEL EMAP
TGM
POWERPLAY
TILT
DATOR
DET NYE
K MAGAZINE
DANNY BURKE
JUNIOR MCMILLAN
BOWERCLAN
LAURA AND JOHN
VAD ADDER
ANDY SLATTER
LEEDS UNITED
KOKKOSLAVEN
GIRLS DOWNTOWN
GENERAL MOTORS



If you're having a spot of bother on a particular level then these codes should come in handy. Type these into an INTEX system and when you leave you'll be transported to the specified level. Hooray!

Level Two	XXDFA
Level Four	RTHAA
Level Six	LAEEA
Level Eight	UYTTA
Level Ten	PPEAB

ROAD RASH
Electronic Arts

To be able to race on the beefier bikes, you're going to need a few passcodes and guess what racey Lucy Monk from Boscombe has helpfully sent in?

PANDA 600	00000 00J00 102VS 21JUD
PANDA 750	00000 01S91 00EGJ 567HM
BANZAI 750	00000 00J01 113BT 22KDP
KAMIKAZE 750	00000 00R00 013VS 32RV4
FERRUCI 850	00000 01420 019G5 475VO
SHURIKEN 1000	00000 01421 109G5 448VN
DIABLO 1000	00000 01S90 10EGJ 5761K

PINBALL FANTASIES
21st Century

You may remember that we printed a couple of cheats for this pinball sim a couple of issues back. Well, we've just discovered that if you type EARTHQUAKE during play you can tilt the table as much as you like.

BUNNY BRICKS
Daze Marketing

Anybody who's played this dire bat-'n-ball game will no doubt be in a hurry to complete it so here's a few cheats which will put you out of your misery pretty sharpish. You'll thank us for 'em.

To skip a level hold down ALT, CTRL, RIGHT SHIFT and N simultaneously.

STREET FIGHTER 2
US Gold

There are a couple of cheats for this groovy arcade conversion:

Championship Edition
To be able to play the same characters in a two player game, simply pause the game (press 'P') and type 7KIDS. The border should flash and if you quit from the current game then both players will be able to choose the same fighter. Player 2's character will be indicated on-screen by a small white arrow to avoid any confusion.

Invincibility
Start the game in one-player mode and place your cursor over Blanka but don't hit FIRE. Type PATIENCE in slowly and the border will flash yellow to indicate the cheat is in operation. Now select your fighter as normal and press F10 at any time to top up your energy,

UNSNIP TIPS

BILL'S TOMATO GAME
Psygnosis

It's all very well people sending in level codes but, unfortunately, there are about fifteen different sets of passwords so you won't be finding a list printed here. We will hopefully be featuring a full breakdown of the game in next month's issue which will explain the solutions to all the levels in glorious technicolour.

SABRE TEAM
Krisalis

You may remember that in last month's issue we hinted that we'd be printing a code which would provide you with infinite Action Points for this SAS adventure. Well, because the PC version contains the same cheat and isn't released for another couple of months, and due to the fact that playing Sabre Team like this is "like playing chess without ever letting the opponent having a turn", the nasty bods at Krisalis won't tell us the cheat. Still, there's only about 100,000,000 possible numbers so you could probably work it out before the end of the world.

TIPS

To increase your ball supply hold down the keys as described above but replace the 'N' with 'L'.

To skip a section replace the 'N' with a 'T' and type in the number of the section you wish to jump to (between 1 and 5).

To increase playability hold down the LEFT AMIGA, RIGHT AMIGA and CTRL.

LETHAL WEAPON
Ocean

Stuart O'Neill can't stop writing to us since his letter was printed a few months ago and he's sent us a few tips for Ocean's quite good film conversion. Cheers matey!

• On the mission select screen, go left to the Mission 1 door and jump on the box files. From here, jump onto the far right of the noticeboard on the wall and push UP. You should enter a room with four extra lives just waiting to be collected. The first three are easy to pick up but the last will require a bit of cunning. Injure yourself on the monster and while you enjoy a brief period of invulnerability, run to the extra life and make a hasty exit.

• If you get the four extra lives and enter the code BMSIPR you will start the final mission with eight lives.

• During the final mission you may come across extra lives tucked away under the floor. To pick these up stand above them and the floor will give way. You should then be able to collect them via a handy invisible ladder.

• When you start mission two, proceed right to the first high platform and kill the bloke with the rocket launcher. Jump up the metal support on the right and continue jumping right when you reach the top. As if my magic you'll find yourself on an invisible platform with a few handy ammo clips to the right.

WWF EUROPEAN RAMPAGE
Ocean

If Hulk, The Undertaker and the other leotard wearing wonders are having a hard time of it in the ring then help is at hand. Press F10 ten times



during play to freeze the opposing tag team, walk casually over to them and give them what for. Go easy, though, because if you knock them down you'll not be able to pick them back up again. You have been warned.

DALEK ATTACK
Admiral Software

There's a number of level skips hidden deep inside this game but we'll be printing them next month. Until then, please be patient and don't ring us up because we won't tell you (we're like that, you know). To tide you over, though, here's an invulnerability cheat.

During play, type in ROGER MOORE AND OLIVER REED WERE NEVER GOOD SINGERS (with spaces) to brush aside the damaging effects of the Daleks and their unsavoury friends. The Doc can still be fatally wounded if he carelessly leaps off high platforms, though. If that cheat doesn't work then try swapping the two names around or typing JAMES BOND instead of ROGER MOORE.

BATTLE ISLE SCENARIO DISK ONE
Ubisoft

Yet more level codes for weary warmongers

ONE PLAYER GAME

1	BLOCK	9	FROGS	17	ARROW
2	WATCH	10	ITALY	18	KORSO
3	LAGUN	11	LINES	19	NOUTH
4	BIRMA	12	VARUS	20	FJORD
5	SERPT	13	SOUND	21	DONOR
6	RAMBO	14	TWEAK	22	LEYES
7	YUKON	15	NIPON	23	JUMPY
8	POINT	16	FLAIR	24	WERFT

TWO PLAYER GAME

1	CLOCK
2	LOSAG
3	BOMBS
4	COMET
5	PEARL
6	MIROR
7	ROMEL
8	MAGMA

THE HUMANS
Mirage

I'm getting a bit bored with typing all these codes out every month so let's finish it right now, shall we?

51	RAINBOW
52	DOODY
53	MIGHTY BAZ
54	TIRED
55	CONSOLIDATED
56	STAY HAPPY
57	AMERICA
58	ANOTHER DAY
59	ISOLATION
60	PROMISED LAND
61	DAEMONSLATE
62	BIG RAB
63	MIAMI VICE
64	MARGARET M
65	A34732473
66	HELP ME
67	THE EXILES
68	EIGHTLANDS
69	WINE AND DINE
70	NIN
71	TECHNOPHOBE
72	GETTING THERE
73	TIME IS
74	RUNNING OUT
75	LORDS OF CHAOS
76	NOW ITS DONE
77	IM OUT OF HERE
78	HERES TO A
79	BETTER LIFE
80	BYE BYE BYE

Well, that's that for the time being. Unfortunately, Mirage are releasing an additional data disk with eighty new levels (see News this issue) so I'll no doubt be typing out a load more codes in the near future. Grrrrr.

GAMES SURGERY

Nobody said the life of a games player was ever going to be easy. Sure, there are good times but they're few and far between. Mostly it's a never-ending nightmare of toil and woe. But don't despair. There is someone who cares, a very special someone, someone noble, saintly, like a god even. That man is me, Doctor David Upchurch...

Dear Doctor,
I am going completely mad over THE SECRET OF MONKEY ISLAND. How do you get the monkey head key off Herman Toothrot and what do you give the cannibals to get the banana picker? Please, please, please help!
Jonathan Boulton, Wigan.

I do wish people would pay more attention to their games. Herman doesn't actually possess the key, he simply knows it exists. So trying to get it off him is a futile exercise. However, the answer to your second problem answers the first. What you have to do is give a banana (you should have picked up loads by now) and feed it to the hungry monkey in the jungle. The monkey will now follow you around. Go to the giant monkey's head, use the monkey to open the gate and then pick up the valuable-looking idol. Go back to the natives, give the idol to them and in return you'll receive the key AND the banana picker. Problem? Problem solved!

Dear Doctor,
I can't get past the twentieth level of GOBLIIINS (the screen with the giant on it). What do I have to do? It's really frustrating being so close to the end of the game and not being to get any further!
David Ringborn, Norwich.

Help is at hand! Walk down to the base of the statue and cast a spell on the part of it that juts out - it'll turn into a lever, which you should punch. Now cast another spell on the cork in the giant's ear. Move your Goblin to the giant's ear and use the book given to you on the previous screen.

There's a fish hidden in the top-left of the screen - pick it up and use it to lure the monster out of the cave at the top-right of the screen. Pick up the bowl and place it where the giant's tears fall. Use the book near the giant's ear again and then pick up the full bowl and use it on the cave monster. Finally take the catapult and leave the screen to complete it.

Dear Doc,
I've been playing CURSE OF ENCHANTIA and I just can't work out what to do in the room with the dice in the Ice Palace. Help, help, help, please!
Michael Curtis, Manchester.

Hmmm, I thought this was rather easy but maybe I'm just brilliant. First, take the dice and throw them. Walk through the open door. Inside the corridor find the open door and enter - take the megaphone and return to where you started from.

Throw the dice again, enter the corridor again, find the next open door and enter. Walk up to the icicle and fight using the broom. Pick up the icicle and return to the start again. Keep repeating this process until you've got the jack, the prism, the magnifying glass and the gun (to get this you'll have to fight using the broom again). There's more to do yet, but I think that this should help you on your way.

Dear Doctor,
I doubt if you remember ATOMIC ROBOKID. I've had it for about a year now and I still can't finish it. Have you get any invincibility cheats or level skips? If begging isn't enough I can probably send you money if you want!
Sam Flint, Grantham.

You don't need to pay me for help - it's provided free on the NHS (National Hacking Service). However, I'm not adverse to a little, erm, 'donation' if you're that way inclined. But enough of this. Type TUESDAY 14TH and press FIRE on the title screen to access a cheat menu. If this doesn't work, try typing it again without the space.

Dear Doc,
I've got OPERATION STEALTH and I'm having problems with it. I've been bound up and thrown underwater. I can't undo the ropes and I keep drowning!
Saekyu Lee,Tolworth.

Oh really. What is wrong with you people? Have a search around near where you've come to rest. You should find a patch of dirt with something sharp poking out of it. Clear some of the dirt away to reveal the prong of a pickaxe and use it to cut through the ropes. Clear more of the rubble away until you can pick up the pickaxe, and use it to hack through the weakest section of the wall. Once through the hole you make you should find a water-filled tunnel. Swim through, using the air pockets to catch your breath. Eventually you should make it to freedom.

Doctor!
I know this is getting on a bit but please help me with it. It's a game called VOYAGER and I was wondering if there are any infinite energy cheats for it.
Carl Nugent, Brixton.

Been replaying a few of your golden oldies, eh Carl? Certainly I can help you. All you have to do is type WHEN THE SWEET SHOWERS OF APRIL FALL on the menu screen, and a cheat screen should now appear.

Dear Doc,
I recently got THE RUNNING MAN in a compilation and I was wondering if there are any cheats because I can't get very far into the game. Can you help?
Graham Davies, Cardiff.

You poor devil! Are you absolutely sure you want to progress further - it doesn't get any better you know! But if you must, get onto the high-score table and type in DdliSsKk instead of your name. You will now become invincible, much like the Big Man Schwarzenegger himself.

THE SURGERY IS NOW CLOSED!

May I take this opportunity to make a couple of points. First, please remember that the Surgery is a helpline, pure and simple - for some reason a lot of readers are under the sad delusion that they 'win' a game just for having their problem solved by my good self (although I would've thought that that would reward enough). Second, please bear in mind that, due to the sheer volume of mail, I can't answer every problem I receive - although I do try!

Anyway, having got that little rant out of the way, there's just enough space left to remind you that the place to send your gaming conundrums to is: Dr David's Games Surgery, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Sadly, Dr David can't answer queries over the phone because he hasn't got one. Or something.



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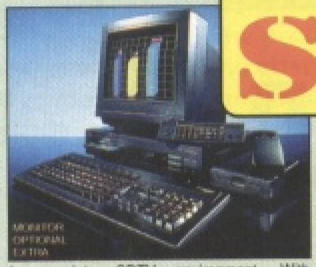
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Deciding which games to send off for and which to steer well clear of is a daunting task. People have been known to make misguided and ill-informed choices, a complaint commonly known as Not Reading PD Zone-itus. Stay well and journey into the world of almost free software with Simon Byron.

GRAHAM BENHAM'S QUIZ CHALLENGE

17 Bit Software, disk 2355.

If the title was any more obvious it would be called 'Graham Benhem's Quiz Challenge Written In AMOS With Dubious Amiga Speech And A Touch Of Bad Programming But It's Not That Bad'. Those words accurately sum up the game and it's faults but I suppose you're going to need a bit more info and a touch of reasoning if only to fill up the rest of this review.

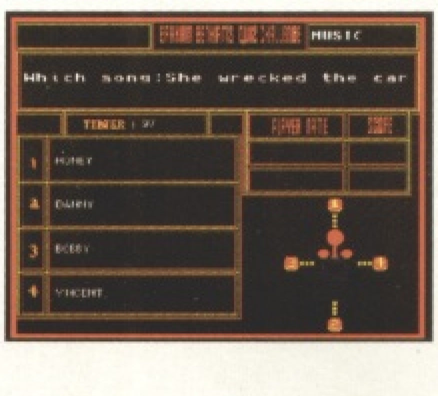
The title screen declares that this is Graham's first attempt with AMOS and, I'm afraid to say, it shows. Silly things like the way questions run off the edge of the screen if the string of text is too long are plain irritating but it does make the annoying Amiga speech appear slightly useful for a change. I just wish that someone would invent a speech interpreter which would pronounce my name correctly and not make it sound like the male reproductive fluid.

Two players can take part almost simultaneously via an awkward answering system which involves both players using different joysticks and registering their answers (or guesses) by moving the 'stick in one of four directions. Whilst this method ensures that the answers can be submitted in confidence, it is mostly confusing and valuable bonus points are wasted as you search out the appropriate direction. The questions supplied should keep you going for a fair old while and, if you tire quickly or find them tedious, there's the option to add your own.

GBQC is a program which neither impresses or depresses. If you do purchase it you'll no doubt be bored after a few hours (if that!) and, as such, this quiz cannot really be recommended.

OVERALL: 51%







LCD GAMES

17 Bit Software, disk 2356.

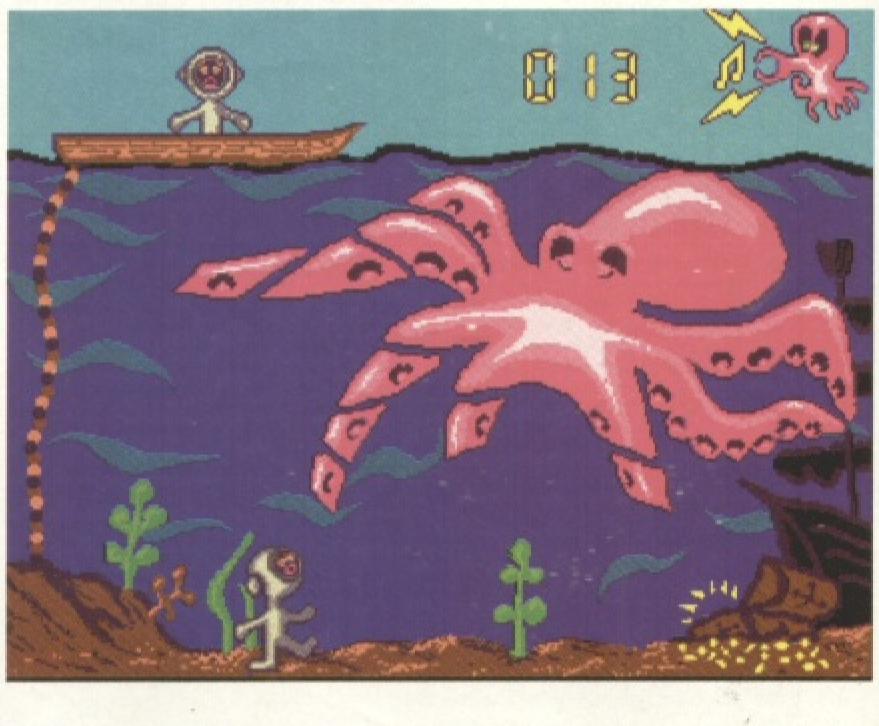
Now this is what PD should be about! Simple ideas or conversions of seemingly ridiculous subjects often make for great entertainment and this is no exception. In the days before Gameboys, portable electronic entertainment came in simple LCD form. The games weren't interchangeable, they had minimal sound, the graphics 'moved' in the same way as a flip-page cartoon which has only two pages but - and this bit's quite important - they were fun to play.

LCD Dreams contains 'conversions' of four top games; Octopus!, Parachute, Fire Attack and Oil Panic. The controls remain virtually identical to the black-and-white LCD playmates with just four directional keys being used at most. Only Oil Panic is initially taxing and is based, if I remember correctly, on one of the first two-screen LCD games. The main difference between is the graphics, which on the Amiga are in glorious technicolour.

I'm sure that there are many out there for whom LCD Dreams won't cut the mustard but for me and, I suspect, many older gamers who remember these games in their original incarnations, it's great fun and at £1.50 shouldn't be missed.

OVERALL: 82%







TRANSPLANT

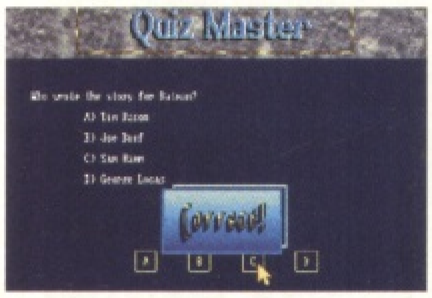
Fortiss PD, Assassins disk 41.

Now, if my memory serves correctly, this game has a lot in common with the old Time Pilot coin-op. The idea of both games is to fly around a skyscape destroying a set number of alien craft before exiting to another level where yet more of the sods reside. But whereas TP featured a rotating craft with a scrolly background, Transplant's spaceship remains fixed whilst everything else swings around it rather impressively.

It's slick stuff. There are no apparent glitches at all and the game as a whole moves along at a rapid pace. There's a passcode option so you can always jump back into the game where you left off, if you so wish. There's also a couple of nifty two-player modes in which both players can either team up or compete against each other on a clever split screen which actually works very well.

It's not often you come across a PD game as well programmed as this. Everything about it 'feels right', the presentation is superb, the sound effects are excellent (the explosions change depending on the size of the object destroyed) and the gameplay is absorbing. The only problem with Transplant is that it doesn't offer much in variety - but when the game's as good as this in the first place, who needs it?

OVERALL: 86%



QUIZ MASTER

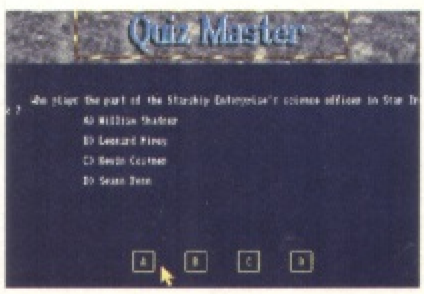
17 Bit Software, disk 2357.

Our second quiz offering this month would have been quite good if one thing had been different, but you'll have to wait until the last paragraph to discover this inadequacy. Exciting, eh?

Everything is presented simply. A question and a choice of four answers are displayed at the bottom of the screen. After twenty such questions you're given a score and asked whether you'd like another go. Sounds okay, doesn't it? After an initial score of nineteen due to a mouse fumble I decided that I was game for another try.

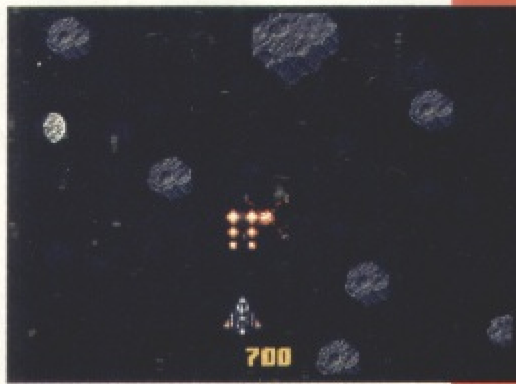
This is where Quiz Master falls flat on its face. There are only twenty questions supplied. Twenty! I ask you. And they're all far too easy for anyone with an ounce of intelligence. You can input teasers of your own but who buys a quiz game so that they can set their own questions? No-one, that's who. There are loads of triv-type games available on the PD scene and I suggest you purchase one with more than a score of questions. Bit of a shame, this.

OVERALL: 49%



F.U.R.M.Y.R.E

17 Bit Software, disk 2347.

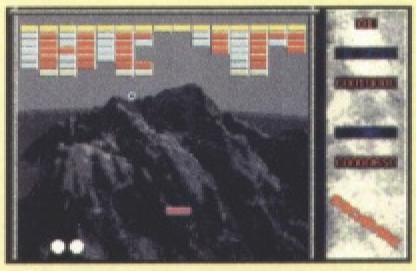


F.U.R.M.Y.R.E (which is pronounced 'furmyre') tries desperately hard to disguise its origins. Unlike most games created with the Shoot-'Em-Up Construction Kit (oh, how that title strikes fear into a PD reviewer's heart), the aliens require a sensible amount of shots to destroy and the ship is fairly responsive. Admitted, the scrolling is typically jerky and the graphics dull but there's something about the game which elevates it slightly from the standard S.E.U.C.K. efforts.

The one thing which could be radically improved, though, is the 'Game Over' sequence. When your last life has been and gone, the game announces your demise and continues scrolling until a predetermined restart point in the landscape has been reached. I've occasionally had to wait about two minutes before the game would allow me to begin again and no matter how many times you press the joystick button or smash a few keys, the game refuses to stop scrolling until it's good and ready, by which time you've probably reset the machine.

F.U.R.M.Y.R.E. is pretty standard S.E.U.C.K. fare. With just a little more thought and, perhaps more importantly, a different programming language, this could have been a really groovy game.

OVERALL: 63%



ESCAPADE

17 Bit Software, disk 2332.

Bloody Arkanoid. That game's got a lot to answer for, especially as I have to sit through endless clones of it, most of which are poorly written. Perhaps I'm being unfairly harsh but I've come to expect a little more from breakout games than Escapade offers. True, it's got varying layouts and power-ups but the whole thing is so drab looking and monotonous.

The basic gameplay remains unchanged. Simply remove the coloured blocks by hitting them with the ball and when the screen is cleared you're presented with, erm, yet more blocks in a different arrangement. The power-ups range from the standard bat-lengthener and ball-catcher to more disadvantageous abilities like bat-shortener or ball-speed-up, all features we've seen many times before.

In most bat-'n-ball games the ball can be roughly aimed at the blocks as the sphere tends to rebound off at lower angles when it strikes the bat nearer its edge. In Escapade, however, be it slightly off-centre or at the very end of the bat, the ball always leaves at approximately forty-five degrees to the left or right, removing the additional skill factor.

At no stage does Escapade introduce anything new. PD Arkanoid games are as common as muck and for something to be worthy of a few quid it should introduce some fresh ideas. Sadly, as you may have gathered, this game doesn't.

OVERALL: 48%

THESE GAMES LOOK FAB BUT WHERE CAN I GET THEM FROM?

A huge sloppy kiss and a bit of a hug go to our great friends at these PD institutions. If you like what you see here in these pages then it's best to have a chat to the lovely people mentioned below who'll be able to sort you out a treat.

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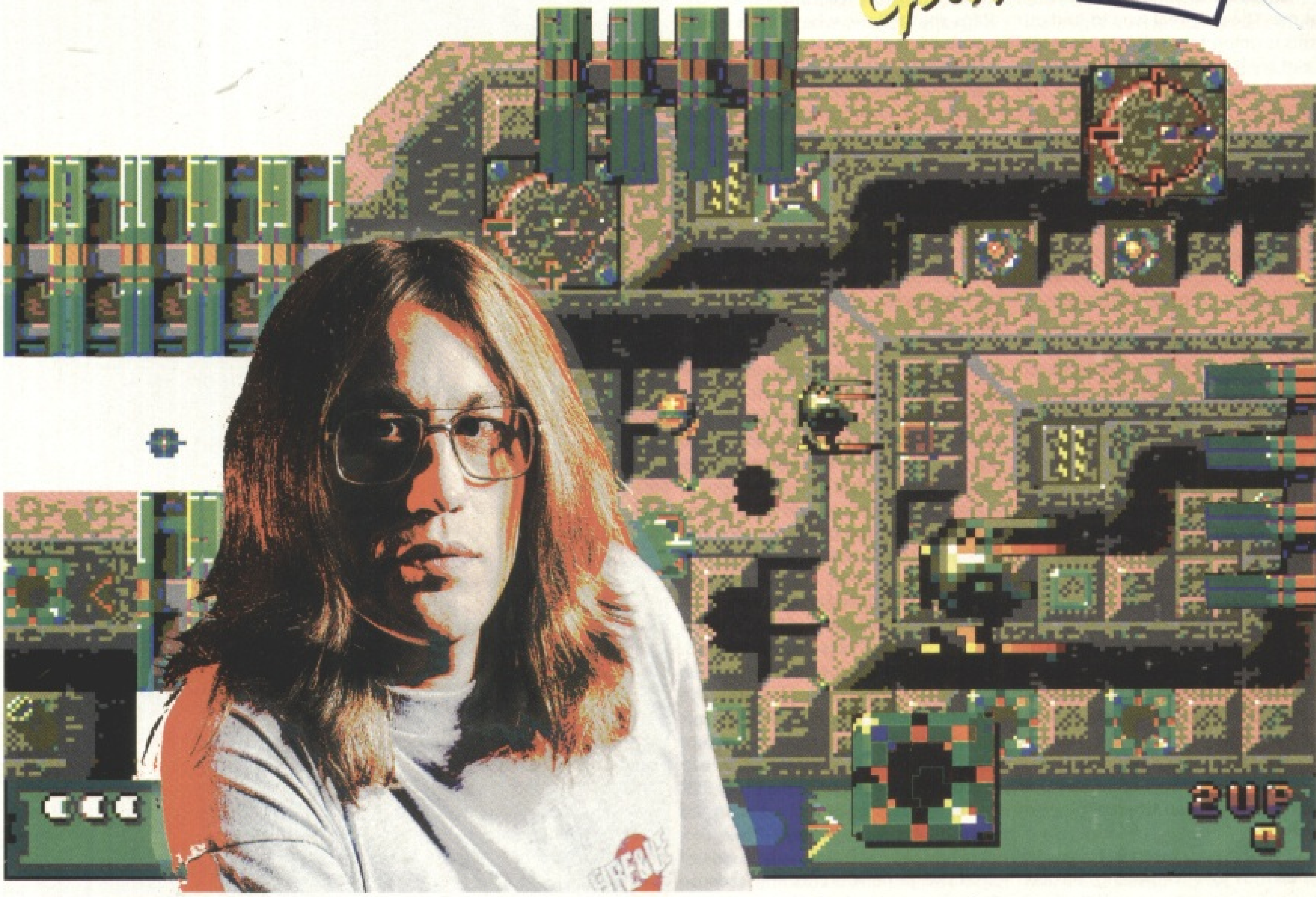
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Diary of a Game 6



URIDIUM 2

Oooh, we're almost there! Andrew Braybrook's super-blaster for the 90s is oh-so-nearly finished, with his ongoing development diary now in its penultimate month. The game's not due in the shops until around June, but AB is beavering away like a little programming demon to cram in all those wowzer features and explosions. In fact... well, we'll let him tell you all about it...

PART EIGHT - JANUARY 1993

Wednesday 6th January

Spent the last couple of days and some of the Christmas hols checking out various bits of our software on the Amiga A1200, as well as checking out other people's. Well, it's fast, but a lot of stuff won't run any more. In order to determine just exactly how much faster an A1200 is and to monitor how much spare time Uridium 2 has at its disposal, I've written a routine to see how much time is left after each frame is built.

That's not quite as easy as it may seem because we run a multi-tasking environment in our games so the score panel update is also eating some time but it gets shut out when the game gets busy. So just measuring the time that is left over after the score process has had its fill won't tell me when it's really in trouble, but it will let me know when it's getting close.

The next tricky bit is to display this information. This process mustn't take too long as it effectively distorts the results. Printing the answer in 32 glorious colours is therefore out of the question. I was just about to key in a table of display colours to change the score panel colour according to the percentage of spare time when I remembered all of the trouble I went to in working out how to do HSV colours last month, which, apart from anything else, required me to type in a table of 90 colours, from red, through yellow and green to blue. Ideal! As long as the spare time doesn't exceed 90% then I can just pick up a colour from this table. I knew all that HSV stuff would be useful one day!

Thursday 7th January

The A1200 showed itself to have about three times as much spare time, but then I realised that the tiny routine measuring the spare time will all get cached by the 68020 and therefore will run much quicker anyway, making it look like there's more spare time than there would be using the usual mix of blitter, copper and CPU. I'll have to try it with the cache turned off.

We've been considering alternative bonus games, more complex than the old 'slot machine' emulator of the C64 version, but less complex than a game of Chess against someone who's really good at Chess. Latest plan is a game of intergalactic bar-billiards to get the reactor core to self destruct. Not

quite sure how we're going to explain this in the game scenario. Blame Mark and Simon for this one, not me. The only real way to find out if this is going to work is to program it and try it out on a few people.

Tried loading Uridium 2 on the A1200 through a stereo TV via its inbuilt modulator. Quite a good picture but the sound is rather muffled. Sounds fine through a normal monitor or the hi-fi, which is rather puzzling. Jason is looking into it. Why isn't the stereo output of the Amiga sent to a stereo TV actually in stereo, then? Is there a problem here?

Friday 8th January

It took a bit of thinking to work out what new routines I needed to do this sub-game, and a lot more thinking to work out where in the game to put the test-bed. Being a sub-game it would normally only occur after a couple of minutes playing time, but naturally I don't want to have to waste all that time just getting to the bit that I want to test, so I put that part of the game in the front of the titles sequence.

It all gets rather weird at this stage because the joystick is switched off except the fire button at this time, so I couldn't control anything. The joystick is off because I may be running a demo mode and joystick input comes from another routine rather than the real piece of hardware.

All this is now integrated into all the various joystick polling, options key press, demo record/playback routines, etc, so I ended up just having to remove a few lines of code to fool the titles sequence into thinking it was playing a real game. As Scotty said in Star Trek IV: "The more complex the plumbing, the easier it is to block up the drains". Anyway, after debugging the bouncing routine so that I can simulate billiard balls, the sub-game is basically up and running. I can quickly try out different speeds and controls on a number of people and the game does appear to be rather hard and quite slow. More thought required.

Monday 11th January

Gone dotty today. Building rotating throbbing patterns out of dots in an attempt to gather inspiration for the sub-game. My dot particle processor is quite slow when it comes down to it. By the time it has checked the position to see if the dot is on the screen and worked out where it has to go and finally worked out what colour you want it to be it might as well have used a single pixel hardware sprite. Now there's an idea!

Tuesday 12th January

Wrestled, nay grappled, with AmigaDos for the second time ever. Jason's 'Amiga Programmer's Guide' won through in the end and told me where to find the magic flags that tell me what CPU is being used. I felt that this is the sort of information that the game should have available and since I don't know how to determine which CPU is which then one may as well ask the operating system.

This is all done at boot time, when the disk is first inserted into the machine, and is communicated up to our operating system, the Kernel, just as it takes over the running of the machine. Now to try it out on the A1200 to see if it spots a 68020 CPU. Having correctly identified a faster CPU then I have the option of switching in 68020 specific assembler instructions (if SNASM will let me!) or just running a few more sprites around on the screen. I think it's unlikely that I'll take much advantage of the new chipset at run-time, but the extra memory and faster CPU will all be useful.

Thursday 14th January

SNASM didn't let me. "That's not a real instruction", it said. Never mind. There's more than one way to spoil the broth. For now though, the immediate problem is: Why won't the game run at all? Someone had put an old piece of code back into my program that gulped a hefty 32K save map buffer that I had changed to a 4K buffer ages ago. How can this happen? I had already deduced that the game was crashing because it had run out of memory so I have been looking at the major areas of the game to see where memory could be saved.

Compacted two lumps of plasma down from 7K apiece to 1K, that was quite satisfying. Now at least the program is shoe-horned back into a 1 Meg machine but I'm not sure how much memory is spare. The sub-game is still causing me no end of headaches. I have to come up with something fast, simple, exciting and a bit different. Designing the game is just so much harder than programming it. I've done enough programming now that I can code myself out of hefty paper bag without too much difficulty but designing things requires a constant flow of inspiration and new ideas. You can't buy that in shops!

Friday 15th January

Got a pretty swirly star display throbbing in and out but I can't think of a use for it at all. It displays four rings of about a dozen stars in each and is simulating 3D by effectively moving the stars in and out from the centre of the ring and making them glow brighter when further out. The rings also spin at different speeds to give a spiral effect. Nope, spent most of the afternoon trying to think how I can use that effect but I've failed.

It's about time I could load in smaller maps than the maximum size for the dreadnoughts and get them displayed in the correct position. Managed to crash the data compactor program by feeding it one of the early dreadnoughts which is quite small. Since it's not actually my compactor then I have no chance of fixing it so I'll have to change the maps to get tham smaller to start with. At least I can say I've done something useful today.

Monday 18th January

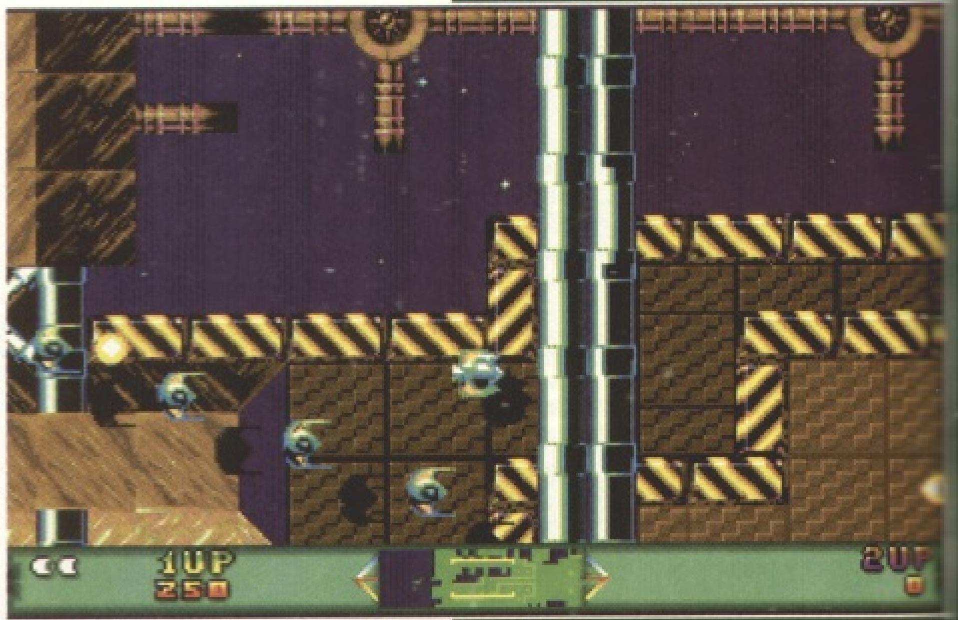
Right, I feel a sub-game coming on, so I had a quick dabble on DPaint to get a rough idea of graphics sizes and colour usage. I'm going to have a fairly extensive palette change to do this display, using six colours to glow various stages of a giant defensive shield. I don't know exactly how I'm going to justify the game in the scenario but that's half the fun, trying to think up a cohesive plot for the whole thing later. Does anybody read the game plots?

Perhaps I ought to write a snooker game. Mind you, anybody who had never seen the real thing might wonder what the plot is all about. This white sphere is the agent of the alien stick creatures used to destroy the majority red sphere creatures by projecting them down into six bottomless pits. The ethnic minority spheres are then picked off one by one until none but the white traitor remain.

I've relented over the landing the Manta on the final runway. That's now back in as the robot section of the game is to be replaced. It is no longer appropriate for a transformation sequence and a robot bursting through the hull of the dreadnought. Idea cancelled due to lack of interest.

Tuesday 19th January

Tried out a new plot routine that I just feed a shape and it will display it in any of the 32 colours. I spent some time defining circles of different sizes so I can do an expanding red circle of debris when the Manta



Walls marked with yellow and black chevrons are deadly - will you be good enough to get through this tunnel?



(Above) Some of the new-look Uridium ships are broken into two or more pieces.



(Above) The all-new sub-game in its early stages - note Andrew's dodgy scratch GFX.



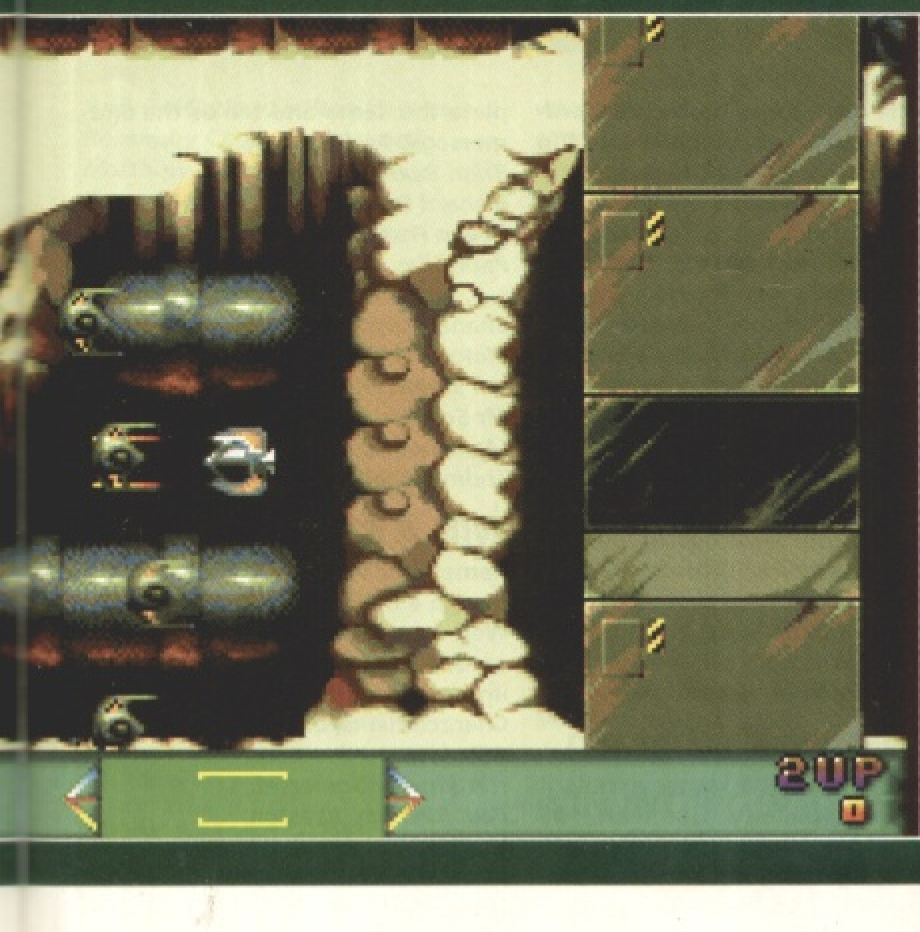


(Above and right) The super dreadnoughts get weirder and weirder - these two new landscapes (volcanic above and wood-effect on the right) are currently being toyed with.



(Right) Aaaiieee! Uridiumine! Both Manta ships are in mortal danger here, as a homing bomb locks onto the ships' heat signals - serves them right for hanging around too long.





blows up. The biggest circle I did was 96 pixels across, which seemed huge on DPaint but appears quite insignificant in the game. Bigger circles are required.

The new sub-game control mode fortunately takes the same parameters as the old robot mode so it didn't take long to tune up a workable new control routine. But can anybody cope with it? This bit is now more like an asteroids control, with loads of momentum. How will people get on with this?

Wednesday 20th January
Graeme paid us another visit. This time he had one arm longer than the other because he had dragged an Amiga 4000 over so we can have a look at it, and, more importantly, a listen. Our sound routine is a little unhappy on an A4000; our sound samples are not always coming out right. They sound fine on a 500+ and a 1200, and switching the cache off on the 4000 rectifies the problem so we are talking about a timing discrepancy. The 68040 is so amazingly fast normally that the Amiga sound hardware isn't getting enough time to react. Jason is looking into it.

Mark is busy scanning pictures of rocks, asteroids, moon craters and the like for our asteroid level. He now has a flatbed scanner and a picture publishing package on the PC which allows him to digitise pictures to a very high resolution and in loads of colours. He then has to reduce the number of colours and the resolution to that of the Amiga, and re-touch the images to get them to all fit together.

Thursday 21st January
Whole day spent mulling over the sound routine. Just what is that 68040 data cache doing to our sounds?

Friday 22nd January
Another day on the sound routine. Two of us, now. A frustrating week is marvellously rounded off by getting the phone slammed down by whoever mans the phones at Commodore Technical Support. First call at 14:20 finds 'The Man Who Knows All' at Commodore still at lunch, ring back later. I figured I'd give him a while as I had some more investigating to do. Ring back at 15:12, leave it ringing for a full four minutes only to be met by someone saying "All the lines are closed now, ring back Monday at 10 o'clock" and the phone gets slammed down. Someone's in need of a holiday.

Mind you, with a short working day like 10 'til 3 perhaps I should apply for a job there. I mean, here am I, on the front line, trying to get our code working on one last machine, it works on all others, getting no support whatsoever. We've wasted three days trying to figure this out and if this is a known problem, or anyone suggests switching off the data cache, I shall be most disappointed.

Thanks to Toby Simpson and Rob Northen for being considerably more helpful in shedding some light on the problem, under the veil of secrecy that surrounds yet another Commodore product. Just what is it about this total secrecy thing? If I had a new, wonderful computer I'd be shouting about it from the rooftops as soon as it was ready. So what if the opposition find out about it, if it's good they'll be quaking in their boots, and the more people who have correct detailed information about the machine, the more products will get written quickly for it. Any new machine, no matter how wonderful, will surely die without a constant rich supply of software. I'll scratch your back, you scratch yours as well.

Monday 25th January
More test backgrounds for the sub-game. Seconded six extra colours for in-flight modification. I want to represent protective shielding on the ship's power generator with concentric circles of glowing colours. Decided to ditch the mask plot routine. I was using it to generate an expanding circular explosion, but it takes too many circle definitions, and there seems little point in going to all the trouble of running a 32-colour game only to plot explosions in one colour.

Tuesday 26th January
Coaxed two test maps of two new graphics styles out of the graphics artists, the asteroid dreadnoughts from Mark and the battle station from Simon. These will become fleets three and six respectively. Just time to put them into demo format for this months piccies.

NEXT MONTH!

Experience the joy, the tears and the - hey! - feelings, as the Uridium 2 diary reaches its conclusion. Keep a box of Kleenex handy. Sniff.

HAVE YOU WON WITH

WIN AN A600!

Way back in July we had a spiffing 'Spot The Ball'-style compo to win a brill A600HD, all courtesy of the Scouse superstars at Rage Software. Well, congratulations go to *Paul McDonald in Manchester*, for it is he who is now the proud possessor of a brand new Amiga. The runners-up, who each win a copy of Striker, are

William Christopher, Hull.
Brian Keebles, Southend.
Alec Lawford, Wimbledon.
Eric O'Sullivan, Greenwich.
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WIN A VIDEO RECORDER!

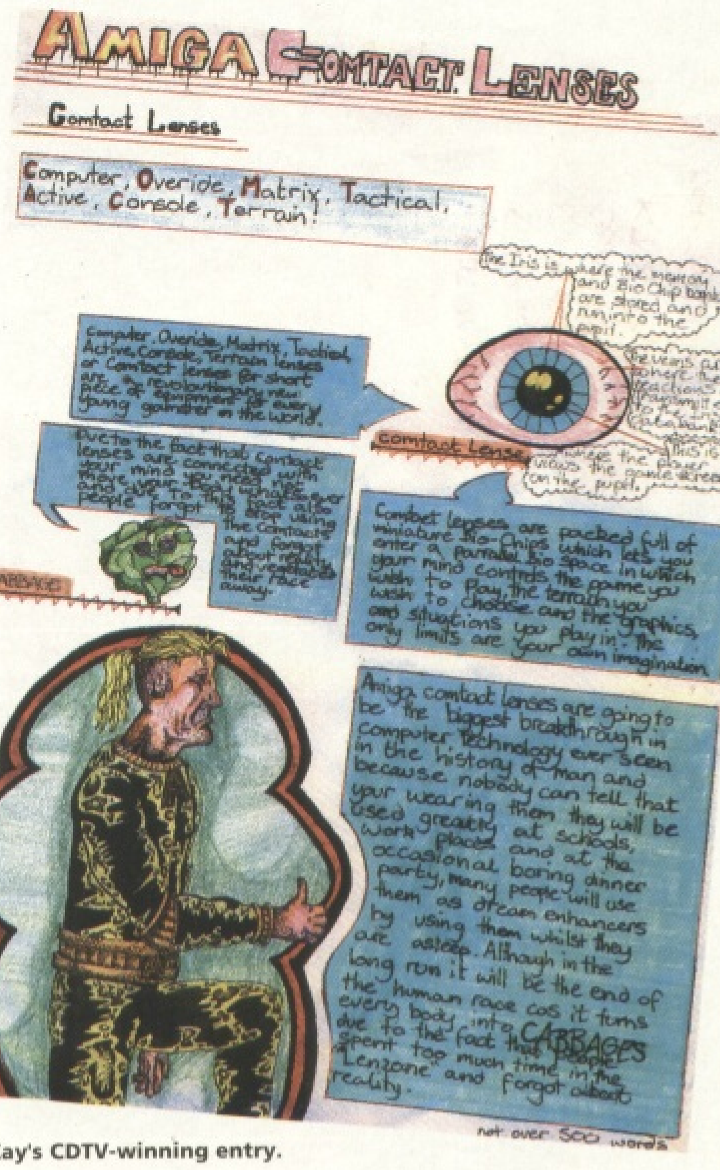
Again in July, in collaboration with Electronic Arts we gave you the chance to win a sexy Panasonic video recorder. All you had to do was write a story about some Risky Woods, to tie in with EA's game of the same name. The lucky winner is *Jane Wroe from Forest Gate in London*. The ten runners-up win a copy of the game, and they are:

Glen Davies, Bracknell.
Ken Fletcher, Witham.
Kevin Hand, Northwich.
Brent Mason, Colchester.
Alan Mortimer, Bolton.
Graham Staughton, Folkestone.
Brian Vaughan, Glasgow.

WIN A PALMCORDER!

Last September, in a rather tenuous link with Core's movie-inspired platformer Premiere, we offered you the chance to win a Panasonic Palmcorder. All you had to do was write a film script about a day in the life of The One boys. The winner was *Steve Richardson from Blyth in Northumberland*. The runners-up, who - you guessed it - win a copy of the game, are:

Kelvin Aston, Isle of Arran.
Tom Clementson, Beckington.
Matthew Hollingsworth, Rawcliffe.
Kate Ingham, Barwick.
Tom Matthews, Poynton.
Lee Nicholls, Towcester.
Matthew Norvill, Burnham-On-Sea.
Pete Pointon, North Pelsall.
Karl Rudman, Beckenham.
Kelvin Webb, Falmouth.
Jamie Biles, Shipton-under-Wychwood.
Tim Gilbert, Kettering.
Duncan Gray, Cenarth, Wales.
Michael Goudge, Coventry.
Richard Keeligan, East Ardsley.
Vicki Kong, Hornchurch.
Johan Ortman, Kalmar, Sweden.
Goel Rhodes-Nsofor, Tottenham.
Chris Robertshaw, Keighley.
Colin Stanyer, Stafford.



Kit McKay's CDTV-winning entry.

BECOME A GAME STAR!

Yes, it's true! *Kenneth Harrison from Gateshead* is the lucky geezer who will be one of the characters in the forthcoming pseudo-sequel to Virgin's Lure of the Temptress, as he's the bloke wot won the compo back in August. The runners-up each get a copy of Lure, and they are:

Sam Abbeymore, Cheltenham.
Ryan Bell, Stockton.
James Cheng, Rothefield.

WIN A CDTV!

To celebrate the launch of Beast 3 back in October, Psygnosis offered The One's readers the chance of winning a smart multimedia CDTV Amiga. And the fortunate person is *Kit McKay of East Molesey in Surrey*. The runners-up, who've earnt themselves a copy blah, blah, blah, are:

Francis Cassidy, Tilgate.
Matthew Crawley, Northfleet.
Shaun Fovargue, Peterborough.
Andrew Grant, Pype Hayes.
Mark Gray, Weeton.
Tony Griffin, Dublin.
Justin Holder, Canterbury.
Geoff Holland, Wroughton.
Adam Parry, Thetford.
Linda Worden, Chorley.

WIN AN A600 (again)!

How could we forget the Hoi compo? All you had to do to win a sexy A600 was make as many words as you could from the phrase "HOI, LET'S PLAY!" And due to the vague wording of the compo, what a lot of fun we had answering all the calls asking whether plurals were allowed, if foreign words counted, etc. Anyway, it's all over now and the lucky winner is *Kevin Larsen from Cranleigh in Surrey*. The runners-up, who should expect a copy of Hoi in their postbox any day now, are:

Steve Bremner, Banffshire.
R. J. Deacon, Great Yarmouth.
Steven Dunn, Nettleham.
Matthew Edmunds, Newport.
Stefan Ratcliffe, Battersea.
Heather Redgate, Richmond.
John Rogers, Wheaton Aston.
Kwok Tsang, Belfast.
Gregory Whitton, Andover.
Mike Woodcock, Rainham.

WIN A LION'S HEART!

To tie in with the rather excellent demo of Thalion's Lionheart, we offered ten copies of the game to the first gaming maestros to complete the demo and tell us the end message. And they are...

Brian Baxter, Belfast.
Richard Driver, Bexleyheath.
Keven Fraser, Turriff.
Paul Giles, Maida Vale.
L.A. Innell, Stratford.
Shane Mansbridge, Colchester.
Simon Scofield, Hoddesdon.
Ian Slator, Hoddesdon (friend of Mr Scofield, Ian?).
Mark Tweddell, Bridgewater.
Thomas Walker, Anglesey.

WIN A STICK!

Remember when we asked you to design a new joystick for Cheetah? Well, here are the names of the talented twenty-five readers who impressed us sufficiently to win a Characteristick of their own...

A.P. Almond, Preston.
J. Atkinson, Somerset.
Paul Bircham, Ilkeston.
Nathan Bottomore, Mansfield.
Michael Burtonwood, Abram.





(Left) Michael Burtonwood's entry was a little devil and there was a bit of politics from Stephen 'Ben Elton' Kissane.



We couldn't resist this SuperFrog joystick from 9-year-old David Foster. Well done, David - your prize is on its way!

Some of you may have wondered, in a quiet, pensive moment, "Whatever happened to all those competitions that I entered in The One? Did anyone ever win? Or were they just scams by that conniving little thief Dave to get himself a free video, palmcorder, etc?"

Well, now you can stop wondering. We've finally got around to examining our bulging sacks (© Dominik Diamond's Innuendo Emporium) and here you'll find printed the winners' names of competitions stretching right back to July! We apologise for their lateness but things haven't been running too smoothly here at EMAP Towers recently - Simon's knee has been playing him up and Dave's not been the same since his operation. We'll do better in the future. No, really. Promise.

THE ONE?

Andrew Catlow, Milton Keynes.
Rosemary Chase, Portsmouth.
Matthew Court, Grantham.
Peter Cowburn, Otley.
Ben Foley, Winchester.
David Foster, Bristol.
Dave Hannam, Basingstoke.
Christopher Hayes, Failsworth.
Christopher Hodkin, Isle of Arran.
F. Hopkins, Stockton-On-Tees.
Craig Joyce, Gwyndy.
Stephen Kissane, North Baddesley.
Derek Lawton, Crewe.
Ross McLeary, Strathaven.
Barry Meanwell, Hull.
Brian Millington, Halifax.
Kevin Robinson, Newsham.
Arnold Schuur, Scheemda, Holland.
Robbie Scott, Isle of Skye.
L. Wallace, Carlisle.

WIN AN A1200!

It's a shame we can't send everyone who entered this compo a prize - after scouring the January issue for every occurrence of the word 'tomato' you deserve something! Why not give yourself a pat on the back? Anyway, the lucky winner of the wondrous A1200 is spawny *David Lovatt from Bakersfield in Nottingham.* The runners-up, who each win a copy of Bill's Tomato Game from Psygnosis, are:
Graeme Beaton, Fife, Scotland.
Michael Browne, Hackney.
Steve Hurst, Cornwall.
Martin Kavanagh, Scunthorpe.
Peter Luzajic, White City.
Kevin Millar, Greenock, Scotland.
Sean Roberts, Carshalton.
Ian Smith, Falkland.
Eric Tosnar, High Wycombe.
Mark Watson, Ralston.

WIN INDY GOODIES!

US Gold offered an authentic Indy felt hat and leather jacket to the winner of this compo to celebrate the release of Indiana Jones And The Fate Of Atlantis. We're proud to announce that the new man with the hat (and jacket) is *Daniel Coaten from Weston Turville, Aylesbury.* The following lucksters, on the other hand, should expect to see a bulky parcel containing the Indy trilogy on widescreen video any day soon:
Rob Armstrong, Clydebank.
Peter Blake, Killingworth.
Ken Botham, Bicester.
Simon Deer, Maidstone.
Gary Discombe, Newton Abbot.
Ian Gray, Ipswich.
P. Murray, Stoke-on-Trent.
P. Peniston, Goole.
Ben Ragless, Welwyn Garden City.
A. Rustman, Leigh-On-Sea, Essex.

WIN A JACKET!

We had a thing about clothes back in January, as the prize in this compo was yet another leather jacket, this time to promote Thalion's top bike game No Second Prize. The winner is *S. Trainer from Eastbourne in Sussex.* And, as the game's name states, there are no second prizes!

WIN SOFTWARE!

It's good to see that our Recommended compos are as popular with you as our Games Index one ever were, if not more so. The following readers, who were the lucky people pulled out of the hat for the first Recommended Compo, should expect their freebies in the very near future...
Simon Alton, Shropshire.
Andrew Clarke, Atherstone.
K. Cloud, Ipswich.
C. Doman, Shipston-On-Stour.
John Grieve, Stenhouse Muir.
K. Jones, Leeds.
Stephen McNamee, Warrington.
Neal McIntosh, Warley.
John Russell, Belfast.
D. Westland, Ely.

RECOMMENDED

As the great Lord Byron once said, "Blimey, I'm a bit skint and I don't want to waste any of my hard-earned cash on dodgy software. People just aren't interested in poetry any more so I've got to watch what I purchase. If only I'd been born a couple of centuries later - then I'd be able to flick to the back of the latest issue of The One, Britain's biggest and best etc., and see for myself what's hot and what's, er, not. Crikey, I could get a limerick out of that pair of rhyming words, I'm off to scribe a new masterpiece and be Gothic for a bit. Ta-ra!"

The Addams Family

90%

Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99



Guide Gomez across tonnes of massive levels in an effort to rescue the rest of his family in one of the finest platform romps to appear on the Amiga so far. Bundles of secret rooms, devious traps and fluid playability make this film tie-in a 'must buy' for all avid fans of the platforming genre.

The Aquatic Games

84%

Publisher	Millennium
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

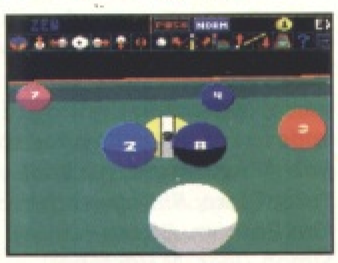


Although this type of 'waggle your sticks' sport game went out with Noah, The Aquatic Games injects new life into the old dog by introducing a number of unusual events. Packed full of cartoony visuals and aided by a bouncy soundtrack, the AG's should entertain most owners with a sense of humour.

Archer Maclean's Pool

90%

Publisher	Virgin Games
Issue Reviewed	October 1992
Memory	512K
Price	£25.99



When Jimmy White's Whirlwind Snooker was first released, the public lapped it up in droves. Archer has used the same game engine to produce a game which is arguably better than Snooker due to the fact that Pool is a more accessible and easier to play sport. If you missed out on JWWS then you'd better pot this 'un.

Ashes of Empire

80%

Publisher	Mirage
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99



From the team that brought you Midwinter comes this, another 3D strategy game in a very similar style. Supposedly based in a pseudo-Eastern Europe, it's the player's task to bring peace and harmony to the world via trading and the occasional bit of combat. Stunning fractal 3D landscapes.

Assassin

92%

Publisher	Team 17
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

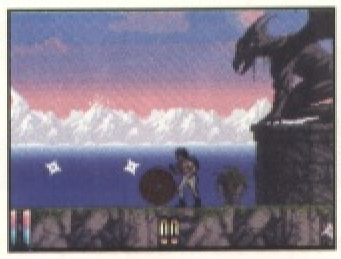


Assassin is a Strider-based arcade shoot-'em-up which blows the rest of the rest of the feeble attempts clean out of the water. With perfect control, five massive levels, gorgeous graphics, inspiring sonics... Need we go on? Assassin should be in everybody's software collection, now!

Beast 3

90%

Publisher	Psygnosis
Issue Reviewed	September 1992
Memory	1Mb
Price	£29.99



Whilst the first two Beast games were lovely to look at but crappy to play, Beast 3 show exactly how it should have been done. It's still dreamy to watch but underneath the visuals there's a right stonker of a game. The cleverly designed puzzles and frantic non-stop action should keep most entertained for weeks.

The Chaos Engine

85%

Publisher	Renegade
Issue Reviewed	February 1992
Memory	1Mb
Price	£25.99

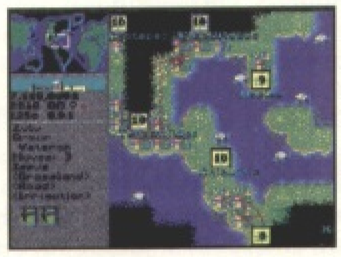


It's been an age in the making but the wait has just about been worth it. TCE is basically Gauntlet with knobs on - but what knobs! Computer-controlled, artificially-intelligent second player, music that changes with the action, RPG-like character development, the list goes on. Great fun, all in all.

Civilization

81%

Publisher	Microprose
Issue Reviewed	August 1992
Memory	1Mb
Price	£29.99



Sid Meier does it again - and you thought he couldn't beat Railroad Tycoon! Your job? Evolve your populace up from the Stone Age to the 20th Century and beyond. The strain of the port from PC to Amiga shows sometimes in the disk accessing, but the involving strategic gameplay more than compensates.

Crazy Cars 3

90%



Publisher	Titus
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

Another series of games where the third proved to be the best of the bunch. Forget the previous two, or most other sprite-based racers - this game is one of the contenders for the racing trophy. It scrolls, plays and moves so well that you'd be a fool to let this one overtake you.

D/Generation

89%



Publisher	Mindscape
Issue Reviewed	July 1992
Memory	512K
Price	£19.99

A throwback to the old days when isometric games ruled the waves, D/Generation hides its storming gameplay underneath some 'alright' graphics. An arcade adventure in its purest form, immensely suspenseful and cheap as well, you should seriously think again if this isn't in your disk box.

Dune

90%



Publisher	Virgin Games
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99

Based on the 'classic' David Lynch movie, in Dune it's your job to harvest the Spice while battling the evil Harkonnens on the surface of the arid desert world Arrakis. Don't be fooled by the graphic adventure-ish graphics - this is a thinking man's game, albeit one blessed with easy accessibility and superb playability.

Eye of the Beholder 2

87%

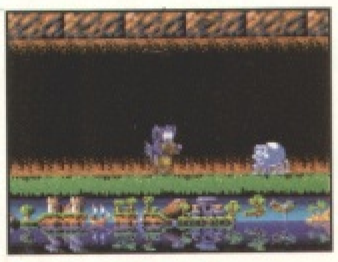


Publisher	US Gold
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

If 3D role playing adventures are your 'thing' then you can do no better than Beholder 2. Although it doesn't really improve over the original, it's still a huge and awe-inspiring game which will take some time to complete. It's looking slightly dated when compared to the flashy RPGs that are now appearing.

Fire & Ice

92%

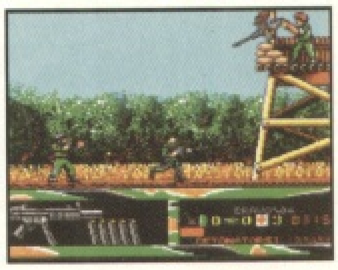


Publisher	Renegade
Issue Reviewed	May 1992
Memory	512K
Price	£25.99

Another superb console-type platform game which shows that the Amiga can do it just as well as those fiddly cartridge machines. Guide Cool Coyote around the many levels in an effort to defeat the evil Wizard in his desert domain. With unique gameplay elements and terrific playability you'll miss this one at your peril.

Fireforce

90%

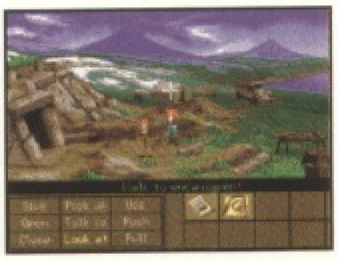


Publisher	ICE
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

Yet another blast from the past, Fireforce has distinctly Green Beret origins. Who cares where it comes from when the end product is this good? Violence and more violence (with some distinctly realistic throat-slitting) make this horizontally scroller a game which you should hide from your granny.

Indy Jones IV (Adevnture)

88%

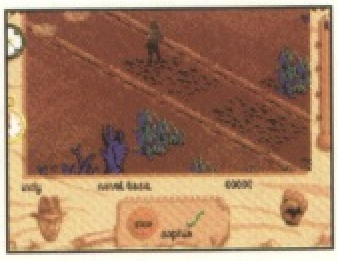


Publisher	US Gold
Issue Reviewed	January 1993
Memory	1Mb
Price	£37.99

Many consider Indy IV to be the best graphic adventure ever and thanks to its superb graphics and sound, multiple plot paths and marvellous atmosphere they're not far wrong. However, on Amiga the enjoyment is marred slightly by extreme slowness in places and some annoying disk swapping problems.

Indy Jones IV (Arcade)

82%

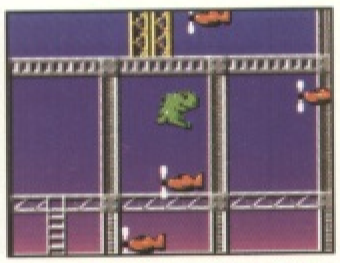


Publisher	US Gold
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

Although Indy hasn't fared too well in the arcade game dept up till now, this isometric-3D arcade adventure more than rectifies the matter. Its blend of puzzles and action is just right (even though the control can be a little fiddly in places) and should keep any fan of The Man with the Hat more than happy.

Hoi

90%



Publisher	Hollyware
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

A super-cute platform jobby that constantly astounds, Hoi is a surprise star on the Amiga. Help the 'saur through five bloody huge levels in one of the most smoothly playable games yet. With real gameplay variation this looks set to become a timeless wonder.

Ishar

87%

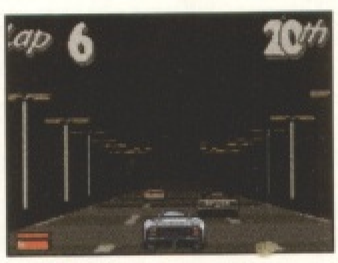


Publisher	Silmarils
Issue Reviewed	May 1992
Memory	512K
Price	£25.99

We may disagree with the Frenchies over trivial little things like Maastricht, but you've got to admit they know how to write damn fine RPGs. Although the first-person 3D system is a bit like every other you've seen (although prettier than most), the excellent plots more than compensate for any sense of deja vu.

Jaguar XJ220

85%



Publisher	Core Design
Issue Reviewed	June 1992
Memory	1Mb
Price	£25.99

It seems like the World and his wife is doing some sort of licensed car racing game these days, but Core's effort manages to pull away from the pack quite elegantly thanks to some impressively-fast 3D and an excellent easy-to-use track designer (which in our estimation is far better than Lotus 3's RECS anyday).

The Legend of Kyrandia

93%



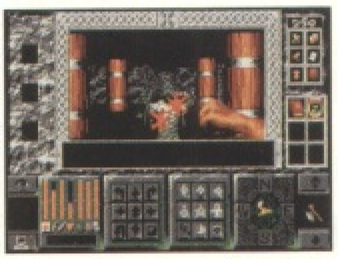
Publisher	Virgin Games
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

A graphic adventure in the Monkey Island 2 model. As Brandon, your only chance of resuscitating your turned-to-stone Grandad is by defeating the mad jester Malcolm (the best villain to have appeared in an Amiga game yet). Lots of truly gorgeous graphics and an inspired player interface.

RECOMMENDED

Legends of Valour

92%

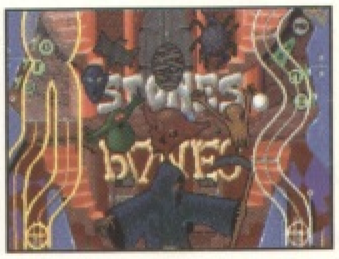


Publisher	US Gold
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

LoV uses an amazing graphics engine to generate the most realistic 3D environment you ever seen! It gives you total freedom of movement in the fantasy gameworld and makes this one of the most atmospheric RPGs yet! Destined to be hailed a classic, you'd be foolish to miss it.

Pinball Dreams

89%

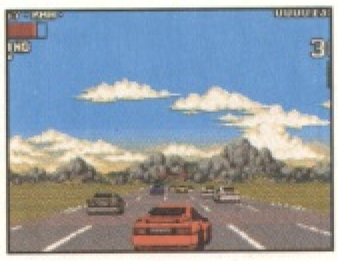


Publisher	21st Century
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

Arguably the best of the Pinball duo, Dreams is a masterpiece in programming. The ball movement is so real that you'll be soon wondering why anybody bothers to play the real thing. Four tables may not sound like much but in a game with no 'end' there is endless amounts of fun to be found here.

Lotus 3

86%

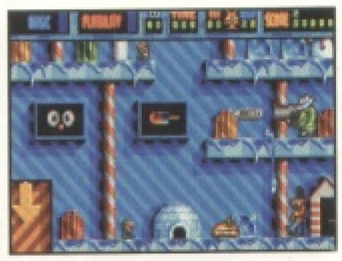


Publisher	Gremlin
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

The third Lotus instalment mixes the best of the two previous offerings and ends up with a game which will satisfy all. With laps or circuits, a variety of race conditions and an unusual course designer, Gremlin have produced a real winner. You still can't wreck the Lotuses, though!

Putty

87%

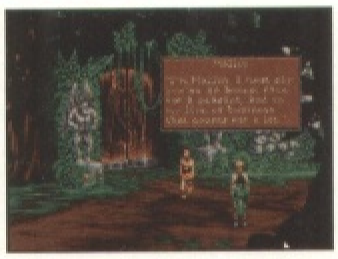


Publisher	System 3
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

A high-flyer in the charts - and deservedly so. Putty is one of the most original games, let alone platform games, to have appeared in a long time. As a tiny little blue blob, the player has to slip, stretch and absorb his way around umpteen gaudy levels, rescuing robots from an evil wizard's minions. Try it - you'll like it!

Lure of the Temptress

90%

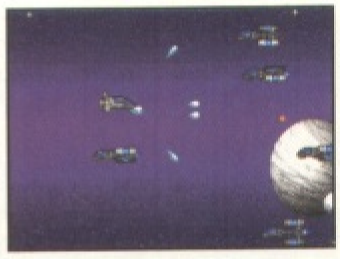


Publisher	Virgin Games
Issue Reviewed	July 1992
Memory	1Mb
Price	£25.99

An impressive debut by Revolution, an English based programming team, Lure improves over the standard graphical adventure by way of its real character interaction. The non-playing characters all go about their own business, chatting to to each other and the like, making this the closest game to real life yet.

Project-X

90%

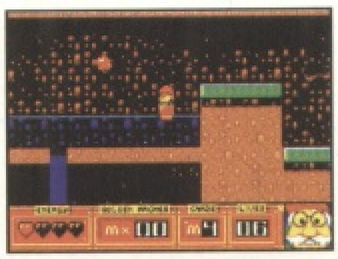


Publisher	Team 17
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

Perhaps THE best shoot-'em-up to appear on any home computer, Project-X is superb in every way. Arcade quality graphics, amazing speech samples, fifty frames per second scrolling all add up to make it a blaster's dream. It may be a little hard for the wimps among us, but don't let that deter you

McDonalds Land

90%



Publisher	Virgin Games
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

Yet another attempt to 'do' Mario on the Amiga, this one succeeds thanks to superb playability and some interesting twists on old platforming themes. Of course it's barely got an ounce of originality but who cares when the game's this much fun? Want a great platform game? You got it!

Risky Woods

84%

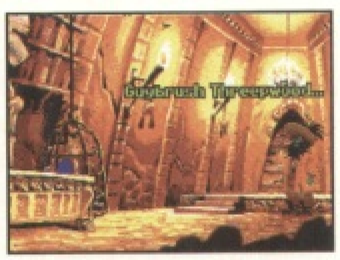


Publisher	Electronic Arts
Issue Reviewed	July 1992
Memory	512K
Price	£25.99

Hey, there are these woods, right, and - they're risky! (Thanks in the main to the legions of the Undead that roam its moonlight-dappled pathways). Yup, we're in horizontal-scrolling slash-'em-up territory here and not a bad one at that, although the scrolling is a touch 'jittery' in places.

Monkey Island 2

94%



Publisher	US Gold
Issue Reviewed	July 1992
Memory	1Mb
Price	£37.99

What else is there left to say? The game to end all graphical adventures with genuine humour and gorgeous hand-painted graphics improves in every way over the original (a task in itself). The disk accessing is a trifle too much but the overall package is one of the best you'll ever see on the Amiga.

Sensible Soccer V1.1

93%



Publisher	Renegade
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Here at The One we don't care what you OR your mates say - Sensisoccer kicks seven bells out of Kick Off 2. Instinctive control and out-and-out addictiveness make it a joy to play, and the improved goalies in this revised version have produced a game that's near flawless!

No Second Prize

91%

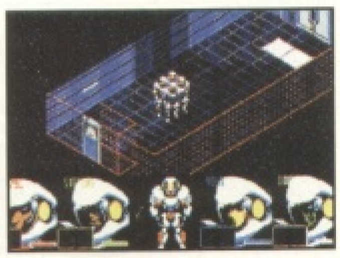


Publisher	Thalion
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

NSP is arguably the first bike game to actually make you feel like you're astride a throbbing metal monster. Where it scores most over its predecessors is the ease of control the player has over the bike - it's sheer bliss! Virtually faultless, it ranks alongside such other racing classics as Lotus and F1GP.

Shadoworlds

88%



Publisher	Krisalis
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

From the same boys who brought you Shadowlands, Shadoworlds re-employs the Photoscape system to good effect in this Aliens-inspired RPG. The accent's more on action here than the puzzle-orientated Shadowlands and arguably suffers for it - shooting monsters in half-darkness can get annoying at times!

Space Crusade

89%

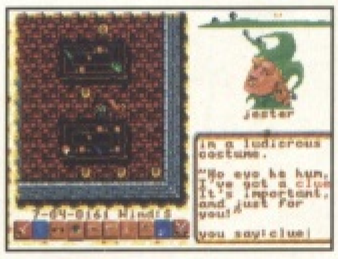


Publisher	Gremlin
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

Space Crusade is actually one board game that deserved to be computerised. It removes all the fiddly moving plastic figures about business that made the cardboard version a chore to play. The isometric combat sections add to the already tense atmosphere and make this game a highly enjoyable experience.

Ultima VI

91%



Publisher	Origin
Issue Reviewed	June 1992
Memory	1Mb
Price	£31.99

The latest (and possibly the last, on Amiga at least) in the long line of quality RPGs, Ultima VI is by far the best of the series, boasting attractive if diminutive graphics, incredibly involved plotlines and buckets of atmosphere. Not everybody's cup of tea but an impressive farewell (?) to say the least.

Street Fighter 2

89%



Publisher	US Gold
Issue Reviewed	January 1993
Memory	1Mb
Price	£27.99

Street Fighter 2 on the Amiga isn't half bad at all. It's not as smart as the SNES version, agreed, and die-hard fans of the coin-op may be disappointed by some of the graphical like the lack of parallaxed backgrounds, but there's still no denying that this is one of the Amiga's better beat-'em-ups of late.

Wing Commander

87%



Publisher	Origin
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

It's the PC-to-Amiga conversion no-one thought we'd ever see, but here it is and it's not half bad. It's got everything the PC version had and is thus just as impressive. Although the 3D can be sluggish at times, the superb feeling of actually taking part in a big space campaign pulls you through the occasional lulls.

Titus the Fox

87%

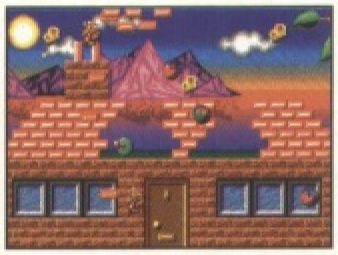


Publisher	Titus
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

Another platform game with Sonic overtones that certainly hits the mark, Titus is a huge and original game with some unique features (the Magic Carpet in particular). Extremely fast and furious, although the size of the levels is offset by the occasional paucity of baddies actually patrolling them.

Wizkid

92%

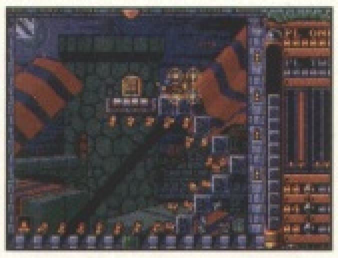


Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Without a doubt the best game that Ocean has released in a long while, Wizkid also happens to be its most original (all thanks to those crazy funsters at Sensible Software). On the surface it looks like a simple Breakout-inspired arcade game, but there is in fact a wacky arcade adventure lurking beneath. Fun!

Troddlers

85%

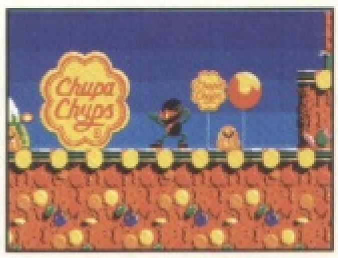


Publisher	Storm
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

A puzzle game which is firmly Lemmings influenced, Troddlers adds to the DMA classic by introducing a number of different level objectives. If anything it owes a little more to Solomen's Key than Lemmings with its emphasis on block manipulation as a means to guiding the Troddlers to the level exit!

Zool

87%



Publisher	Gremlin
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

Gremlin certainly cooked up a character to rival even Mario and Sonic in this 'tribute' to the sad consoles. Fast, furious and manic in every way, Zool is a statement to industry that the Amiga can perform as well as the plastic slabs - and better! There's nothing like Zool to impress your mates.

COMPETITION

Recommended Compo time once again! All you have to do to stand a chance of winning one of ten groovy software prizes is answer the following questions.

(1) How many games in the Recommended pages require 1Mb to run?
(2) How many games are new to these pages this month?
(3) Which games reviewed this issue will appear in next month's Recommended section?

Answers on a postcard or back of a sealed envelope by March 28th to the following address: Recommended Compo 3, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

NEXT MONTH!

BIG MOVIE! BIG GAME! BIG DINOSAURS!

Have you heard about the film Jurassic Park? You should have. Directed by movie maestro Steven Spielberg, it is going to be, without doubt, the film event of 1993.

"And why is that?" you may well ask.

Simple. Dinosaurs.

Don't groan. These aren't your usual jerkily-animated movie monsters. Using advanced computer technology as pioneered in Terminator 2, the special effects wizards are creating dinosaurs so lifelike that you can almost feel their rancid breath on your neck. In fact, it's all so revolutionary that no-one has yet been allowed to see anything on it.

It's going to be big, believe us.

And so's the game, which is being developed by Ocean. They claim that you've never seen a movie tie-in like this before, and from the people who brought you the amazing Robocop 3 that's not going to be an empty lie.

Rumours are rife about the film and the game.

But why exist on rumour when you can get the facts? And the The One is where you'll find them, because next month we'll be bringing you a full Work In Progress report on both the film and the game, featuring never-before-seen stills and screenshots and packed with top-secret info. And, of course, it'll all be totally exclusive - this is The One, you know.

THE ONE **April Issue on sale March 28th**

The magazine you can really get your teeth into

Dear Captain Newstand,

I have survived passage through the barren wastes of Grengar and put the foul Witchbrood of Morfrey to the sword, yet I still find it a bit of a problem getting The One on a regular basis. Hence could you please reserve/deliver (delete as possible) the April issue of The One for me.

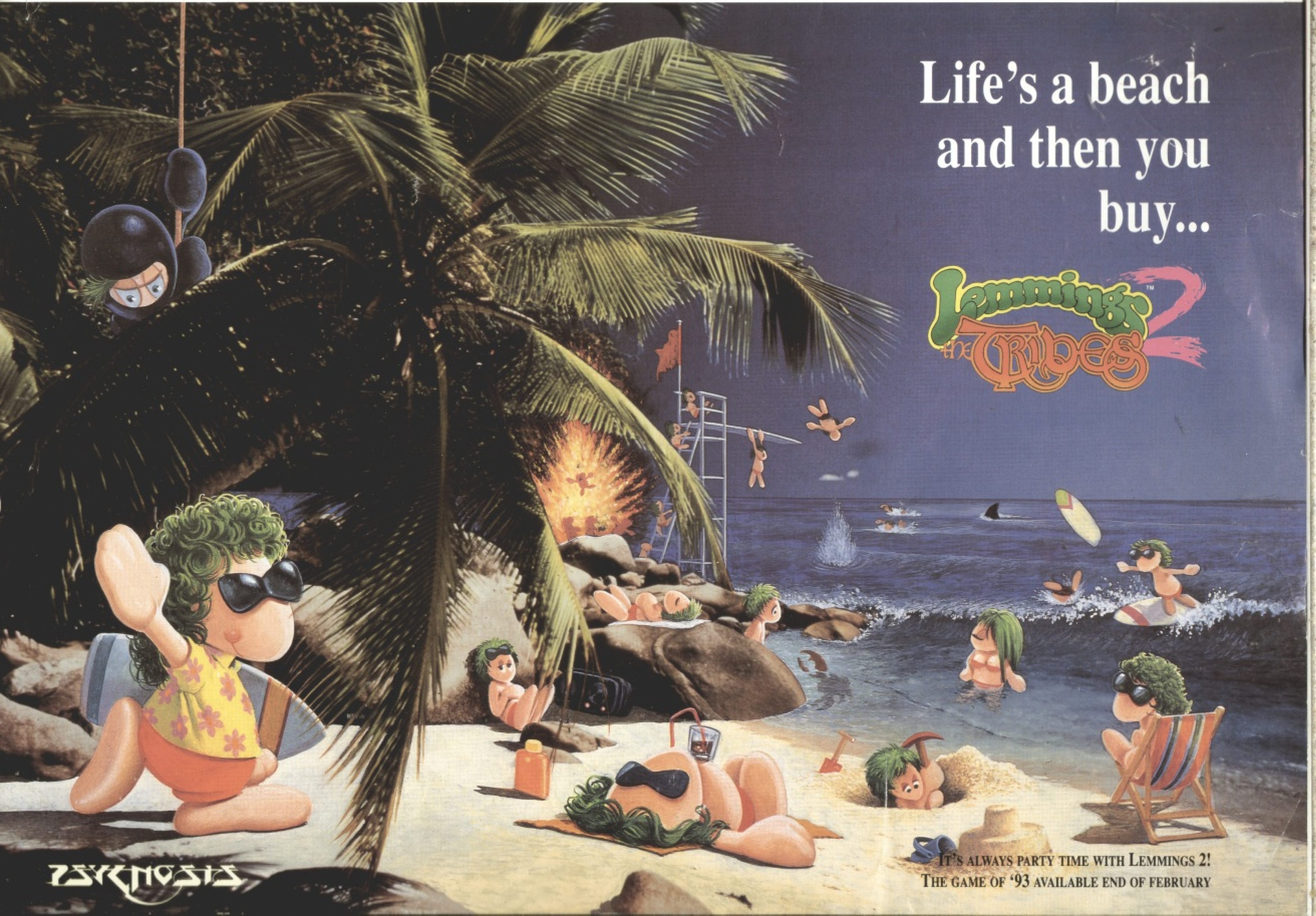
My name is: ....

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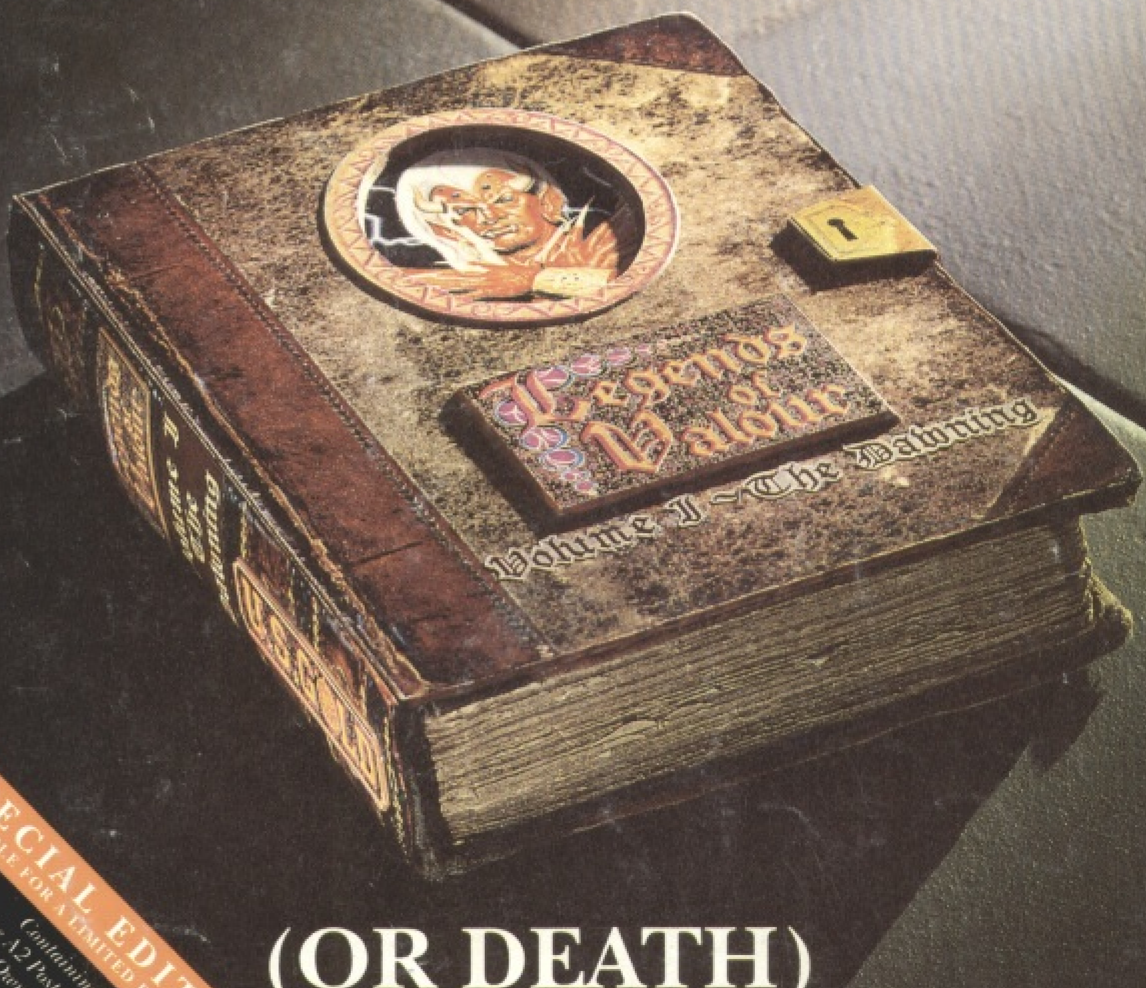
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As you can guess, next month's issue will be in something of a demand, with issues flying off the newsagents' shelves faster than Concorde. To make sure you're not looking a bit sad and issue-less come March 28th, why not give this coupon to your newsy?


Life's a beach
and then you
buy...
Lemmings
the Tribes
2
It's always party time with Lemmings 2!
The game of '93 available end of February
Psygnosis

THINK OF IT AS A WAY OF LIFE



(OR DEATH)

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JOURNALISTS see new titles every week, each one claiming to be the best of it's kind, to date. Yet at the recent European Computer Trade Show it was the journalists themselves that could be found singing the praises of one new title in particular - LEGENDS OF VALOUR.

KEVIN BULMER (The Designer of Corporation) and IAN DOWNEND the creators of LEGENDS OF VALOUR, were literally jostled off their feet as writers, retailers and fellow programmers sought to experience what one prominent industry figure called "A game that's more a way of life - utterly extraordinary."

Demo disks can only scratch the surface, screenshots in magazines could never do the astounding graphics justice (that's why you'll see none here). The only way to really find out what all the fuss is about is to experience it for yourself. LEGENDS OF VALOUR - The Dawning will be available on Amiga, ST and PC very soon.

Ask your retailer for more details or send a S.A.E. to Danielle Woodyatt at the address below for an information pack.

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